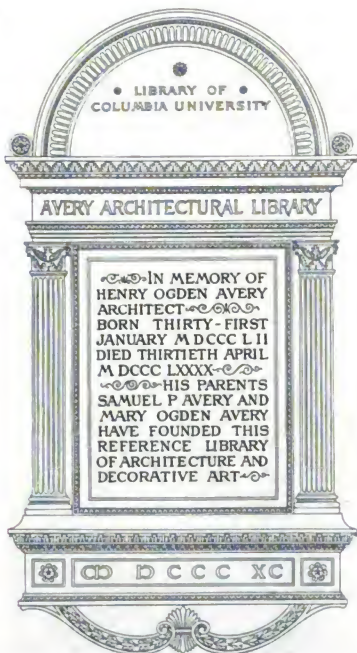




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A REVIEW
OF
THE LIVES AND WORKS

OF SOME OF

The most Eminent

PAINTERS:

WITH

Remarks on the Opinions and Statements

OF

FORMER WRITERS.

By C. J. NIEUWENHUYNS.

LONDON :

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THE author hopes that the information which he is about to communicate in the following pages will prove interesting to those persons who are conversant with the Fine Arts. The accounts he has related of the life of the celebrated Rembrandt van Ryn, which have never before been made public, he intended for the press at an earlier period ; but having thought that some additional observations on the lives and works of other eminent painters might be acceptable to the reader, he delayed his publication for that purpose, as well as to describe several celebrated pictures, some of which formed part of the collection which he brought before the public in May, 1833.

London, December 10, 1834.

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REMBRANDT VAN RYN.

REMBRANDT VAN RYN.

MANY years ago I was informed in Amsterdam, that among the archives preserved in that city were accounts relative to the life of the celebrated Rembrandt van Ryn, and had seen fragments which were said to have been taken from those manuscripts; but finding them too vague to be credited, I determined to see the originals myself, well knowing that nothing is more imprudent than to rely on *on dits*. I therefore prolonged my last visit to Amsterdam, and through my connexions in that city was introduced to Messrs. C. Hagen and H. Heusken, commissioners of the *Desolate Boedelkamer*, or Court of Insolvency. These gentlemen had the kindness to shew me all the authentic accounts and registers from which I wished to gain information; judging that their contents would prove of the greatest interest to the admirers of this great painter, I obtained permission to copy them, which occupied me most agreeably for several days. De Heer F. W. Fabius, a gentleman well acquainted with ancient manuscripts and Dutch law, was of the greatest service in assisting me to take exact copies of all the documents which I shall have the pleasure of communicating to the reader.

Houbraken was the first Dutch writer who published some anecdotes relative to the life of Rem-



brandt; but he appears to have been in possession of little information respecting him.' Succeeding authors have only repeated what he has said, and if they have multiplied the anecdotes, they have only rendered the truth still more confused, because they have not added any thing on proper authority. For this reason I shall adhere to such facts as are proved in the extracts, which persevering researches upon this subject have enabled me to obtain.

With regard to the date of Rembrandt's birth, we have no other authority than that of Houbraken, who mentions that the year 1606, which was particularly fertile in excellent artists, gave birth also to Rembrandt van Ryn, on the 15th December, in the neighbourhood of Leyden. He was the only child of Herman* Gerritzen van Ryn and Neeltje Willems van Zuitbroek, who possessed the corn-mill which was situated between Leyerdorp and Koukerk: from this humble habitation rose one of the greatest men which the genius of the art ever nursed. His parents, observing his early inclination for study, did not neglect the cultivation of his mind, and for that purpose they resolved to send him to the Latin school at Leyden, in order to bring him up to a learned profession: but his predominating taste for painting caused them to alter their views, and place

* According to Houbraken; but it appears by the extract, marked B, given in page 31, from an original document deposited at the Administration Office of Insolvent Estates at Amsterdam, dated 1658, that his father's name is spelt Harmens.

him with **Jacop Izakzen van Zwanenborg**, who instructed him in the rudiments of his art during the three years that he remained with him. From this period, **Houbraken** is in doubt who was his principal master, for he informs us that he passed six months with **P. Lastman** at Amsterdam, afterwards a short time with **Jak. Pinas**, and then refers to **Simon van Leewen's** short description of **Leyden**, where the latter says that **Joris van Schoten** and **Jan Lievensz** were those who taught Rembrandt the art of painting. But there is every reason to believe that his principal master was **Peter Lastman**, because Rembrandt's first works resemble those of that artist. His remarkable progress, however, attracted the attention of many amateurs ; for we are assured by **Houbraken** that, about that period, he sold one of his pictures to a gentleman at the **Hague** for 100 guldens, which was a tolerably large price at that time. He was so satisfied with the remuneration, that he resolved not to return home on foot—the mode of travelling by which he had reached the **Hague**, but departed in the diligence, elated with joy at being able to announce the good news to his parents. Fearing to lose his money, he would not descend from the vehicle when the passengers stopped on the road to take refreshment, but remained alone in the coach, when the horses, being left free, took fright and ran away to **Leyden** ; and on his alighting at the inn where the animals were accustomed to stop daily, every one was astonished that the young Rem-

brandt, travelling without a coachman, had arrived in safety. Declining to give any explanation of what had happened, he left the coach, and hastened to his father's habitation, which was situated at a short distance from the city.

This was the *début* of this extraordinary man, who now began to know his own worth ; and whose genius, excited by a laudable ambition, enabled him very soon to perform wonders. Amsterdam was then the centre where talent was received with applause ; and Rembrandt, encouraged by several patrons, decided upon establishing himself there, about the year 1630, taking up his residence on the Bloem-graft. From that time he began to distinguish himself in the great world, for the picture he completed in 1632, and which was placed in the Anatomical Theatre of the College of Surgeons, proved what he was able to produce*. This chef-d'œuvre

* The directors of the "*Snei-Kamer*," or Anatomical Theatre, resolved to sell this picture by auction, for the purpose of augmenting the funds for supporting the widows of members, and in consequence the sale was announced for Monday, 4th August, 1828. Since the year 1632 until this period it had always remained in that establishment, as a gift from Professor N. Tulp, who presented it as a remembrance of himself and his colleagues. The writer had no sooner learned that the piece in question was to be sold, than he went to Amsterdam, with the intention of purchasing it ; but upon arriving was informed that His Majesty the King of the Netherlands had opposed the sale, and given orders to the Minister for the Home Department to obtain it for the sum of 32,000 guildens, and caused it to be placed in the Museum at the Hague, where it remains. The picture is on canvas ; height 64½ inches, width 83½ inches.

represents Professor Nicolas Tulp giving an anatomical lecture on a body, which is stretched upon a table before which he is sitting; the audience is composed of seven other persons, Jacob Block, Hartman Hartmansz, Adriaan Slalbraan, Jacob de Wit, Matthys Kalkoen, Jacob Koolveld, and Frans van Loenen, who are so admirably represented that it appears as if each countenance was penetrated with the explanations he is giving. The pen cannot describe this wonder of the art; here the work of man triumphs in rivalling nature; for the expression of life and the representation of death are so strongly depicted that the impression this picture makes, strikes the spectator at first sight with a feeling of aversion; yet, contemplating the *ensemble*, one discovers not only the great painter, but also that knowledge of human feelings which speaks so forcibly to the heart, and which corresponds perfectly with what he often said to his pupils, "that he had made it a strict rule never to paint any thing without following nature."

The faithfulness with which he represented the subjects he took for models, was the cause of his even following certain deformities which are sometimes met with in nature, and which he might have avoided in several of his performances, particularly in his studies of female figures; nevertheless these seeming defects often form a contrast which shews the peculiar beauty and originality of his works to greater advantage.

In 1633 he painted the picture which is at present in the collection formed by His late Majesty George IV. It represents a ship-builder, and his wife, who is in the act of giving him a letter. This painting, coming from the celebrated collection of De Heer Peter de Smeth van Alphen, is nearly in the same style as that we have already mentioned; it is on canvas, height $43\frac{1}{2}$ inches by 67 inches. But the most renowned of all Rembrandt's works is his grand picture, finished in 1642, known by the name of "*La Garde de Nuit, or La Bourgeoisie Armée d'Amsterdam* *."

Wagenaar, in his History of Amsterdam, says, "On the 14th May (1642) it was ordered that the militia should be ready for muster on the evening of the 19th instant, on penalty of 25 guldens each." This was on the occasion of the expected visit of the Prince of Orange, with Maria, daughter of Charles I. King of England, whom he had lately married.

The time chosen by the artist appears to be when Capt. Frans Banning Kok, Heer van Purmerland and Ilpendam, and Lieutenant Willem van Ruytenberg van Vlaardingen, Heer van Vlaardingen, with their comrades—John Visscher, ensign; Rombout Kempen, and Reinier Engel, serjeants; I. van Campoort, drummer; and Barend Harmense, Hendrik Willemsen, John Metesse Bronkhorst, Jacob Dirkse de Boog, John Bringman, John Adriaan Keyser,

* Height 12 feet, by 14 feet 6 inches long—canvas.

John Okkersze, Harmen Jacob Veraaken, John Schellinger, privates, and many others, are leaving the guard-house, for the purpose of meeting the illustrious visitors.

Wagenaar states also, in vol. ii. page 26, that this painting adorned the small war council chamber of the Town House of Amsterdam (1764).

This painting is so remarkable for its excellence, that, even among all the master-pieces of great men, there are few that can rival this astonishing work, which is without exaggeration, as a production of art, one of the wonders of the world, and which the Museum of Amsterdam may well be proud of possessing. We remark in this chef-d'œuvre, that our great master has finished it with the utmost attention, and, inspired with emulation to produce a national picture, has employed all his faculties upon it: the whole is combined with so much judgment, that the vigorous manner in which he has guided his pencil strikes the connoisseur with admiration! Here Rembrandt shines in all his lustre; and such an example cannot fail of enlightening those artists who imagine that, in order to produce effect, or what is called *éclat*, they need only use the most gaudy colour, not understanding that the effect of a picture should be as harmonious to the practised eye as music to the refined ear. But how many are there who, professing to be musicians, play out of tune: and it is but too frequently the same with those who occupy

themselves with painting, for all the arts and sciences have some affinity to each other, and therefore the Muses are represented as inseparable.

Rembrandt, as chief of the Dutch school, is perhaps the most perfect colourist that ever existed. He has clearly shewn in all his works, that the grand resources of the art, as we have already observed, consist in subduing gaudy and harsh colours, because they ought not to be used except for bringing out the principal objects. Rembrandt used them with address, either by glazing them over in the manner of the Venetian school, or by blending other tints to lessen that harshness which dazzles the eye; for by the circulation of air which surrounds all objects, colours receive a reflection from whatever is near them, and consequently all representations of nature ought to participate in those ærial gradations which, in Rembrandt's pictures, appear to raise the figures from the canvas as if they were animated. It is astonishing that, during the intervals of painting the great works on which the fire of his imagination was employed with all its force, he had the patience and perseverance to finish so many precious cabinet pictures, such as "Simeon in the Temple," painted in 1631, on panel, height $29\frac{1}{4}$ inches, width 19 inches, now in the Museum at the Hague; "The Salutation," (formerly in the collection of the King of Sardinia,) painted in 1640, on panel, height $22\frac{1}{2}$ inches by 19 inches, which was imported into this country about the year 1807, and pur-

chased in 1812 by the Earl of Grosvenor, now the Marquess of Westminster, for his lordship's superb gallery; "The Woman taken in Adultery," on panel, height 33 inches by 27 inches, painted in 1644, for Joan Six Heer van Vromade, afterwards in the possession of Burgomaster Wm. Six, and now one of the ornaments of the National Gallery in London. All the forementioned pictures sufficiently prove that Rembrandt knew how to appreciate that sentiment and grandeur for which the Italian school is so much admired. Although some have pretended that he ought to have studied the antique, it is not less true that he was by no means deficient on this point, for it is known that he purchased at a high price casts from antique marbles, paintings, drawings, and engravings, by the most excellent Italian masters, to assist him in his studies, and which are mentioned in the inventory of his goods when seized for debt.

Before proceeding further, we must not forget a picture by him, dated 1661, in the Museum at Amsterdam. This remarkable painting, called "Les Syndics de la Halle aux Draps," or the Wardens of the Drapers' Company, is composed of six persons, five of whom, assembled round a table covered with a red turkey carpet, are apparently discussing some matters relative to their affairs, with a servant standing behind them: the whole is portrayed in so grand a style, that the force of execution makes the figures appear as if modelled in relief; the picture is on canvas, height 72 inches by 119½ inches.

Rembrandt painted his landscapes with quite an original peculiarity. The one painted on canvas, height 34½ inches by 40½ inches, where he has represented a windmill situated on the elevated site of a ruined fortification jutting out upon the lake below, is quite illusory. It is towards the approach of evening, when the remaining light of day illumines the horizon, and with the reflection of the water, throws the surrounding scenery into solemn gloom. The mysterious tone of the whole conveys to the mind a poetical effect. It is engraved in the third volume of the Palais Royal, under the name of "Le Moulin," and now adorns the select collection of the Marquess of Lansdowne.

The eight paintings already mentioned were made in the zenith of his career, and although there are other chefs-d'œuvre dispersed in the most renowned collections of Europe, yet these are sufficient to give an idea of the variety of his style. Those which are only sketches are not less worthy of the greatest esteem, for it is interesting and instructive to see what slight touches are made use of by masters, upon certain occasions, to characterize their subjects. With regard to his admirable etchings nothing can be more interesting; one cannot estimate them too highly,—there is discovered in them all the fecundity of an extraordinary and incomparable genius.

All that remains is to trace more regularly the latter part of Rembrandt's career. From 1630 to 1656 he was much sought after by persons of high

consideration in the ancient Dutch Republic, several of whose portraits he has represented in his principal paintings ; such as the Burgomasters Nicolas Tulp and Cornelis Witsen, Captain Frans Banning Cok Heer van Purmerland and Ilpendam, Joan Six Heer van Vromade, and others, whose patronage enabled him to establish himself upon a respectable footing in society. He married Miss Saskia van Uylenburg, by whom he had a son, whom he named Titus van Ryn. He however, notwithstanding the brilliant example of his father, never became more than a painter of mediocre talent.

Rembrandt's multiplied success was soon pursued by that envy which has never spared merit, for a number of equivocal stories have been related which report has handed down to our times, by citing jokes which his pupils made about his avarice, but which are without foundation, as he appears to have been quite a different character, the liberality of his disposition even embarrassing his latter days.

To what variety of absurd prejudices is not painting exposed ? for notwithstanding the great number of admirers which Rembrandt had, still not all who examined his works placed a proper value on their merit : his style of painting was novel. This, therefore, was sufficient of itself to draw on him an infinity of criticism ; the authors of which, overlooking his great qualities, saw nothing but his defects. Mankind in general thoughtlessly let their observations flow from the first impressions, without properly con-

sidering on what foundation they build their opinions, awarding praise to mediocre merit when they should have done justice to what really deserved it. All things have a beginning, and great men, before attaining rank and celebrity, must in their early career have produced what was inferior; and it is unjust to pretend to shew the real talent of a master by bringing forward specimens which are well known to be only secondary to his general productions. Criticism, when conducted on just principles, is a spur to ambition; but when it goes beyond justice, we pity those who fall under the lash, whether inflicted through ignorance or design. How many writers are there who have treated on the subject of painting, and have hazarded reflections and remarks on the greatest artists and their works, evidently without having ever studied the profession sufficiently to be competent judges. Many of them have shewn that the task they have attempted is beyond their comprehension. To the true lover of the arts it must ever be a source of regret to find those works and masters who have justly gained admiration and esteem misrepresented; such writers do mischief in misleading the uninitiated, and there is thus a chance of merit not meeting with its due reward.

The accounts now produced have never been published, and are particularly interesting, as they develop many peculiar circumstances in Rembrandt's history; who, beginning to be prosperous, determined to become proprietor of a house situated in the *Bree-*

Straat, near the *St. Antonis-Sluis*. To assist him in effecting this purpose the burgomaster Cornelis Witsen advanced him 4,180 guildens, on a mortgage on the property; not being able to meet his engagement, when this bond fell due, all his goods were seized, and on the 25th and 26th July, 1656, the commissioner of the Court of Insolvency in Amsterdam made the following inventory, which is translated from the original manuscript:—

(A.)

EXTRACT FROM THE REGISTER OF INVENTORIES MARKED R.,
DEPOSITED AT THE ADMINISTRATION OFFICE OF INSOL-
VENT ESTATES AT AMSTERDAM, ANNO 1556.

Who lived in the
Breestraat, near
to the *St. Antonis*
Sluys.

Inventory of the Paintings, together
with the Household Furniture con-
tained in the Estate of Rembrandt
van Ryn.

In the Front Room.

PICTURES.

*A picture, by Ad. Brouwer, representing a ginger-bread
baker.*

A ditto of players, by the same Brouwer.

A ditto of a woman and child, by Rembrandt van Ryn.

A painting room, by Ad. Brouwer.

A head of plaster.

Two naked children, of plaster.

A sleeping child, of plaster.

A Poviese shoe.

A small landscape, by Rembrandt.

Another landscape, by the same.

A standing figure, by the same.

A Christmas night, by Jan Lievensz.

A Jeronimus, by Rembrandt.

A small painting of hares, by the same.

A small painting of a pig, by the same.

A small landscape, by Hercules Segers.

A landscape, by Jan Lievensz.

- Another ditto, by the same.*
A small landscape, by Rembrandt.
A fight of lions, by the same.
A scene by moonlight, by Jan Lievensz.
A head, by Rembrandt.
A head, by the same.
A still-life, by Rembrandt, retouched.
A soldier in armour, by the same.
A Vanitas, by Rembrandt, retouched.
A ditto of the same with a sceptre, retouched.
A sea-piece, finished by Hendrick Antoniss.
Four Spanish chairs, covered with Russian leather.
Two ditto chairs, with black cushions.
A platform of fire-wood.

IN the side Room.

- A painting of the Samaritan, by Rembrandt, retouched.*
A rich man, by Palma Vecchio, the half of which belongs to
Peter de la Tombe (in partnership).
The back of a house, by Rembrandt.
Two greyhounds, after nature, by the same.
A Descent from the Cross, by Rembrandt, large, with a fine
gilt frame.
The raising of Lazarus, by the same.
A courtesan dressing, by the same.
A forest, by Hercules Segers.
A Tobit, by Lastman.
The raising of Lazarus, by Jan Lievensz.
A mountainous landscape, by Rembrandt.
A small landscape, by Govert Jansz.
Two heads, by Rembrandt.
An engraving, by Jan Lievensz.
Two engravings, by Percellus.

- A head, by Rembrandt.*
A ditto, by Brouwer.
A view of the Dutch coast, by Percellus.
A ditto, smaller, by the same.
A hermit, by Jan Lievensz.
Two small heads, by Lucas van Valkenburg.
A camp on fire, by the old Bassan.
A quack doctor, after Brouwer.
Two heads, by Jan Pinas.
A perspective, by Lucas van Leyden.
A priest, after Jan Lievensz.
A model, by Rembrandt.
A shepherd with his flock, by the same.
A drawing, by the same.
The scourging of Christ, by the same.
An engraving, by Percellus.
An engraving, by Symon de Vlieger.
A small landscape, by Rembrandt.
A head, after nature, by Rembrandt.
A head, by Rafaele Urbino.
Several houses, after nature, by Rembrandt.
A small landscape, after nature, by the same.
Several houses, by Hercules Segersz.
A Juno, by Pinas.
A looking-glass, in an ebony frame.
An ebony frame.
A marble cooler.
A table of walnut-tree wood, with a Tournay carpet.
Seven Spanish chairs, with green velvet cushions.

In the Room behind the side Room.

- A painting, by Testa.*
Mary with the child, by Rembrandt.

- The crucifying of Christ, modelled by the same.*
A naked woman, by the same.
A copy after Annibal Caracci.
Two half figures, by Brouwer.
Another copy, after Annibal Caracci.
A still-life, by Percellus.
An old head, by Van Dyck.
A portrait done after death, by Abraham Vinck.
A raising from the dead, by Aertje van Leyden.
A sketch, by Rembrandt.
A copy, after a sketch by Rembrandt.
Two heads, after nature, by Rembrandt.
The Consecration of Solomon's Temple, in an engraving by
the same.
The Circumcision of Christ, copied after Rembrandt.
Two small landscapes, by Hercules Segers.
A gilt frame.
A small oak table.
4 fire screens.
A cloth press.
4 old chairs.
4 green chair cushions.
A copper kettle.
Pegs to hang clothes on.

In the back Room, or Saloon.

- A forest, by an unknown master.*
An old man's head, by Rembrandt.
A large landscape, by Hercules Segers.
The head of a woman, by Rembrandt.
The union of the country, by the same.
A village, by Govert Jansz.
A young bull, from nature, by Rembrandt.

A large picture of the Samaritan woman, by Giorgione, the half of which belongs to Pieter de la Tombe (in partnership).

Three antique statues.

A sketch of the burial of Christ, by Rembrandt.

The boat of St. Peter, by Aertje van Leyden.

The disappearing of Christ, by Rembrandt.

The Virgin Mary, by Raffaele Urbino.

The head of Christ, by Rembrandt.

A winter, by Grimmaar.

The Crucifixion of Christ, by Lely de Nord Harnd.

The head of Christ, by Rembrandt.

A young bull, by Lastman.

A vanitas, by Rembrandt, retouched.

An Ecce Homo, in an engraving by Rembrandt.

Abraham's Offering, by Jan Lievensz.

A vanitas, retouched by Rembrandt.

A landscape.

An evening, by Rembrandt.

A large looking-glass.

6 chairs, with blue cushions.

An oak table.

An embroidered table-cloth.

A (Sacheren daene Pars.)*

A box for swathing-clothes.

A bed and bolster.

2 pillows.

2 blankets.

A blue hanging.

A matted chair.

A fire-iron.

* I have quoted the words of the original Dutch, not fully understanding their meaning.

In the Room of Arts.

- Two globes.*
A box with minerals.
A small column.
A small tin pot.
A p.....g child.
Two East Indian boxes.
A ditto cup, with a Chinese figure.
A bust of an empress.
An East Indian powder-box.
The bust of the Emperor Augustus.
An Indian cup.
The bust of Tiberius.
An East Indian work-box.
A bust of Cayus.
A Caligula.
Two China cassowaries.
A Heraclitus.
Two China figures.
A Nero.
Two iron helmets.
A Japanese helmet.
A Carbetse helmet.
A Roman emperor.
A Moor, modelled from nature.
A Socrates.
A Homer.
An Aristotle.
A brown antique head.
A Faustina.
An iron armour, with an helmet.
The Emperor Galba.
A ditto Otho.

The Emperor Vitellius.

A ditto Vespasian.

A Titus Vespasian.

A ditto Domitian.

A ditto Silius Brutus.

47 pieces of sea and land plants, and such like.

23 sea and land animals.

A hammock, with two calabashes.

Eight pieces of plaster, cast from nature, large.

On the back Shelf.

A great quantity of horns and sea plants, moulds cast from nature, and many others, curiosities.

A figure, representing the antique Cupid.

A small musket and a pistol.

A rough figured iron shield, by Quintijn the Smith (called Quinten Matsys).

An old-fashioned powder-horn.

A Turkish powder-horn.

A box with medals.

A matted shield.

Two perfect naked figures.

The likeness of Prince Maurice, cast from his face after his death.

A lion and a bull, modelled after nature.

Some walking-sticks.

A long-bow.

Here follow the Books of Art.

A book, full of sketches, by Rembrandt.

A book, with wood-cuts, by Lucas van Leyden.

A ditto, with wood-cuts, by Was.

A ditto, with copper engravings, by Vanni, Baroccio, and others.

A ditto, with copper engravings, after Rafaele Urbino.

A gilt bedstead, carved by Verhulst.

A book, full of copper engravings, by Lucas van Leyden, with single and double impressions.

A ditto, with drawings, by the principal masters of the whole world.

The valuable book of Andrea Mantegna.

A great ditto, full of drawings and prints, by many masters.

Another great ditto of drawings and prints, by several masters.

A ditto, full of curious miniature drawings, besides several wood-cuts and copper engravings of all sorts.

A ditto, full of prints, by the old Breughel.

A ditto, with prints, from Rafaele Urbino.

A ditto, with very valuable prints, from the same.

A ditto, full of prints, by Tempesta.

A ditto, with wood-cuts and copper engravings, by Lucas Cranach.

A ditto, by Annibal, Agostino, and Ludovico Caracci, Guido of Bologna, and Spagnoletto.

A ditto, with engraved and etched figures, by Antony Tempesta.

A ditto great book, by the same.

A ditto book, ut supra.

A ditto, with engraved copper prints, by Goltzius and Mulder, consisting of representations.

A ditto, from Rafaele Urbino, very fine impression.

A ditto, with drawings by Ad. Brouwer.

A ditto, very large, with almost all the printed impressions from Titian.

Some curious jars and Venetian glasses.

- An old book, with a number of sketches by Rembrandt.*
An antique book.
A large book, full of sketches, by Rembrandt.
Another antique book, empty.
A backgammon board.
A very antique chair.
A Chinese drawer with minerals.
A great white coral mountain.
A book with several engravings of costumes.
A ditto, by Heemskerck, being his own work.
A book, full of sketches, by Van Dyck, Rubens, and several other old masters.
A ditto, full of landscapes, by different masters.
A ditto, full of the works of Michel Angelo Buonaroti.
Two small matted baskets.
A book, with the models of Rafaele, Roest, Annibal Caracci, and Giulio Bonasoni.
A ditto, full of landscapes, by different celebrated masters.
A ditto, full of Turkish buildings, by Melchior Lovich, Henderick van Aelst, and others, representing also the Turkish habits.
An East Indian basket, containing different engravings by Rembrandt, Hollaert, Cocq, and others.
A book, bound in black leather, with Rembrandt's best sketches.
A band-box, full of engravings, by Hupe Marten, Holbein, Hans Broesmer and Israël Mentz.
Another book, with all Rembrandt's etchings.
A book, full of drawings, done by Rembrandt, representing academical studies of men and women.
A ditto, full with drawings of all the Roman edifices and views, by the most celebrated masters.
A Chinese casket, full of cast ornaments.

An empty album.

A ditto, as above.

A ditto, full of landscapes, drawn after nature, by Rembrandt.

A ditto, with proof engravings of Rubens and Jaques Jordans.

A ditto, full of drawings, by Mierevelt, Titian, and others.

A Chinese basket.

A ditto, full of architectural prints.

A ditto, full of drawings, by Rembrandt, representing animals taken from nature.

A ditto, full of engravings, by Frans Floris, Buytenoech, Goltzius, and Abraham Bloemart.

A parcel of drawings from the antique, by Rembrandt.

5 books in quarto, full of drawings, by Rembrandt.

A ditto, full of architectural engravings.

The Medea, by Jan Six, a tragedy.

Engravings of Jerusalem, by Jacob Callot.

A parchment book, full of landscapes, drawn after nature, by Rembrandt.

A ditto, full of sketches, by Rembrandt.

A ditto, ut supra.

A wooden box, with slides.

A small book, full of views, drawn by Rembrandt.

A ditto, with fine writings.

A ditto, full of drawings from statues, by Rembrandt.

A ditto, ut supra.

A ditto, full of sketches, by Peter Lastman, drawn with the pen.

A ditto, by Lastman, drawn with red chalk.

A ditto, full of sketches, by Rembrandt, drawn with the pen.

A ditto, ut supra.

A ditto, as above.

- Another small book, by Rembrandt.*
A ditto, with large drawings, taken from nature in Tirol,
by Roeland Savery.
A ditto, full of drawings, by several renowned masters.
A ditto, in quarto, full of sketches, by Rembrandt.
Albert Durer's book of proportions, with wood-cuts.
Another unbound book, with engravings, being the work of
Jan Lievensz and Ferdinandus Bol.
Some parcels, with writing, by Rembrandt and others.
A parcel of paper of a large size.
A box, with engravings by Van Vliet, after paintings by
Rembrandt.
A screen, covered with cloth.
An iron gorget.
A drawer, in which is a bird of Paradise and six fans.
15 books of different sizes.
A German book, with martial figures.
A ditto, with wood-cuts.
A German Flavius Josephus, ornamented with engravings,
by Tobias.
An old Bible.
A small marble inkstand.
The plaster cast of Prince Maurice.

The front Room, before the Room of Arts.

- St. Joseph, by Aertje van Leyden.*
3 engravings in frames.
Mary's Salutation.
A landscape from nature, by Rembrandt.
A landscape, by Hercules Segers.
The Descent from the Cross, by Rembrandt.
A head, after nature.

- A skull, by Rembrandt, repainted.*
A plaster bath of Diana, by Adam van Viane.
A model from nature, by Rembrandt.
Three puppies, from nature, by Titus van Ryn.
A painting of a book, by the same.
The head of Mary, by the same.
Moonlight, by Rembrandt, repainted.
A copy of the scourging of Christ, after Rembrandt.
A naked woman, modelled after nature, by Rembrandt.
A landscape, not finished, after nature, by the same.
A horse, taken from nature, by the same.
A small picture, by the young Hals.
A fish, drawn from nature.
A vase, adorned with plaster figures, by Adam van Viane.
An old chest.
4 chairs, with black leather seats.
A fire wooden table.

In the small Painting Room.

IN THE FIRST PARTITION.

33 pieces of antique arms, and a wind instrument.

IN THE SECOND PARTITION.

60 pieces Indian arms, arrows, darts.

IN THE THIRD PARTITION.

13 pieces of bamboo and fifes, in sorts.

IN THE SAME PARTITION.

14 pieces of arrows, bows, shields, &c.

IN THE FOURTH PARTITION.

A great number of hands and heads moulded from nature ;
with a harp and a Turkish bow.

IN THE FIFTH PARTITION.

- 17 hands and arms moulded from nature.
- A number of stags' horns.
- 4 long-bows and cross-bows.
- 5 ancient helmets and shields.
- 9 gourds and bottles.
- 2 busts modelled, representing Bart Holtbeen and his Wife.
- A plaster cast of a Grecian antique.
- The bust of the Emperor Agrippa.
- Ditto of the Emperor Aurelius.
- A head of a Christ, done after nature (?).
- A Satyr's head with horns.
- A Sibyl, antique.
- An antique Laocoon.
- A large sea-plant.
- Vitellius.
- Seneca.
- 3 or 4 women's heads, antique.
- 4 other heads.
- A metal cannon.
- A parcel of ancient rags of different colours.
- 7 musical instruments with strings.
- 2 small paintings, by Rembrandt.

In the large Painting Room.

- 20 pieces of halberds, double-edged swords, and Indian fans.
- An Indian man's and woman's dress.
- A giant's casque.
- 5 cuirasses.
- A wooden trumpet.
- Two Moors represented in one picture, by Rembrandt.
- A child, by Michel Angelo Buonaroti.

In the Painting Shed (or Painting School).*A lion's and lioness's skin, with two coloured coats.**A large painting representing Diana.**A bittern, after nature, by Rembrandt.***In the small Office.***Ten paintings, both small and large, by Rembrandt.**A bedstead.***In the small Kitchen.***A tin water-pot.**Some pots and pans.**A small table.**A cupboard.**Some old chairs.**2 chair cushions.***In the Passage.***9 white dishes.**2 earthenware dishes.***Linen which was said to be at the Wash.***3 man's shirts.**6 pocket handkerchiefs.**12 napkins.**3 table-cloths.**Some bands and ruffles.*

*Thus done this Inventory, the 25th and
26th July, 1656.*

Continual foreign wars and internal factions plunged Holland into the greatest misery about the year 1656, and no period could ever have been more adverse for the sale of works of art; but as it was a matter of necessity, there was no waiting a more favourable opportunity; for at that time the celebrated Rembrandt was abandoned to his fate and could not find a single friend to assist him! Thus all his valuable collection, upon which he must have expended a considerable sum, was sold under execution, at different times, to the highest bidders, at Mr. Bernt Jansen Scheurman's auction-room (called the Keizer's Kroon); and the result was, that all the articles contained in the above-mentioned catalogue produced only 4,964 guldens 4 stuivers; this was hardly enough to pay his creditors. But one must not be surprised at the bad success of these sales, for about that time commerce in Holland was so depressed, that historians* relate that between 1,500 and 3,000 houses were uninhabited at Amsterdam: this was doubtless the cause that Rembrandt's house was not sold until the year 1660, which occasioned the liquidation of his debts to be deferred so long; the burgomaster, C. Witsen, having a mortgage upon the house, was reimbursed first, as can be seen from the following extract:—

* Wagenaar's Vaderl. Hist. &c.

(B.)

The security for the sum, mentioned in the underwritten Act of Authorisation, was this day laid before the Magistrates, as appears by the Register of the Household Furniture and Goods, fo. 50. Actum in Amsterdam this 21 February, 1658.

H. V. Bronchorst.

Extract from the 14th Register of the Minutes deposited in the Chamber of Insolvent Estates in the City of Amsterdam.

The Commissaries authorize the Secretaries of this City, to pay to the Honourable Mr. Cornelis Witsen, Burgomaster of the same City, the sum of four thousand one hundred and eighty guildens out of the money arising from the Distraigned Goods of Rembrandt van Ryn. In payment of a mortgage for the same amount, by the said Rembrandt van Ryn, on behalf of the said Burgomaster. Passed the 24 January, 1653, and standing in the name of Rembrandt Harmens Son, Painter.

Actum den 30 January, 1658.

Presentie ut Registro

Frans Brunninckh
1658.

I the undersigned acknowledge to have received the above-mentioned four thousand one hundred and eighty guildens from the Chamber of Insolvent Estates, the 22 February, 1658, according to the entry made in the Register of Mortgages.

C. Witsen.

4,180.—

At the conclusion of the sales, the sum of 32 guldens 5 stuivers remained due to Peter de la Tombe for his share of two pictures which he had in partnership with Rembrandt; one representing a rich man, by Palma Vecchio; the other, the Samaritan Woman, by Giorgione, mentioned in the inventory, p. 17, 20; and in consequence he signed the following receipt:—

(C.)

The Commissaries of the Insolvent Estates are requested to pay to Jacob de la Tombe the sum of thirty-two guldens and five stuivers out of the money proceeding from the distrained goods of Rembrandt van Ryn.

/ 32—5.	Actum in Amsterdam the 18th December, 1658.	S. V. Loon.
---------	--	-------------

I the undersigned do hereby acknowledge that the above-mentioned sum was paid by the before-mentioned Commissaries.

	Actum 18 December, 1658.	
3½ a 9 gl.	/ 31—10.	Pieter de la Tombe*.
	15.	
P.	32— 5	

* This artist was born at Amsterdam in 1616: he went to Rome, and studied there for many years. Died at Amsterdam, 1676.

Then follows Bernt Jansen Scheurman's account, which gives the expenses incurred by Rembrandt, who lodged with him during the time of the sales; and although the account was presented to the Insolvent Court in 1656, it was not paid until 1660. During this interval Bernt Jansen Scheurman died, and his widow claiming the payment, the money was delivered to her, for which she marked the receipt with a cross ×, not being able to write.

(D.)

Anno 1656, in Amsterdam.

Adi	4 Decemb.	. . Rembrandt — Expenses	flo.	2	10
	5 ditto		flo.	3	
	6 ditto		flo.	3	10
	7 ditto		flo.	3	
	8 ditto		flo.	4	
	9 ditto		flo.	4	10
	10 ditto		flo.	3	6
	11 ditto		flo.	3	10
	12 ditto		flo.	4	
	13 ditto		flo.	3	10
	14 ditto		flo.	3	10
	15 ditto		flo.	3	
	18 ditto		flo.	4	10
	19 ditto		flo.	4	
	20 ditto		flo.	3	6
	21 ditto		flo.	5	10
The account up to the 22 of Decemb. amounts to			flo.	58	12
Besides for 4 weeks rent of a room at 5 flo.					
a week, makes 20 flo.			flo.	20	
Again, after the sale of 25 Decemb., further					
expended at 5 sales			flo.	14	
For the room flo. 5			flo.	5	
Further expended at the last sale			flo.	6	10
Further expended			flo.	3	10
Further expended			flo.	5	10
Further expended			flo.	3	10
Further expended			flo.	4	10
Further expended			flo.	4	
Further			flo.	5	

Sum flo. 130-2 flo. 130 2

By me, **Bernt Jansen Scheurman**,
Landlord of the Keyzers Croon.

(E.)

EXTRACT FROM THE ROLLS OF INSOLVENT ESTATES IN THE
CITY OF AMSTERDAM.Gerbroch Scheurman,
Female Plaintiff.

The Commissaries declare the Female Plaintiff to be a Creditor against the Estate of Rembrandt van Ryn, for the sum of one hundred and thirty Guldens and two Stuivers for the hire of a room, and other expenses incurred at her house, which the Female Plaintiff may levy without giving security.

Mr. Henricus Torquemus,
Advocate as Curate of the
Estate of Rembrandt van
Ryn = Defendant.

Actum this 3 Martÿ, 1660, presentib: ut in Registro.

130—2.

Frans Brummingh,
1660.

I acknowledge to have received from the above-mentioned Commissaries, the before-mentioned one hundred and thirty guldens and two stuivers, the 3 Martÿ, 1660.

This x made by Gerbroch Scheurman.

(F.)

LEGAL RECEIPT AND DISCHARGE GIVEN BY TITUS VAN RYN FOR
THE BALANCE OF THE ESTATE OF HIS FATHER REMBRANDT
VAN RYN.

Good for G^{ld}. 6952—9.
the 29.7^{me}—Willem Muilm.

*Extract from the book of
Sureties of Real Estates
remaining at the Secre-
tary's Office of the City
of Amsterdam, fo. 89, &c.*

I the undersigned acknowledge to
have received of the said Commis-
saries the undermentioned six thou-
sand nine hundred and fifty-two
Guldens and nine Stuivers, the 5
November, 1665.

Received the
contents,
Titus van
van Rhyn.

Before the undersigned Magistrates appeared
Titus van Ryn, the only surviving son of Rem-
brandt van Ryn and of Saskia van Uylenburg
(having obtained his *veniam aetatis*), as principal,
—Abraham Fransz, merchant, living in the Angelier
Straat, and Bartholomeus van Benningen, woollen-
draper in the Liesdel, as guarantees. And jointly,
and each of them separately, promised to redeliver
into the hands of the Commissaries of the Insolvent
Estates, when called upon, the said Six thousand
Nine hundred fifty-two Guldens and nine Stuivers,
which the said Titus van Ryn shall receive of and
from the before-mentioned Commissaries, the money
arising from the house and ground in the Anthonis
bree Straet, A° 1658, which was sold under exe-
cution, and from the personal estate of Saskia van
Uylenburg and Rembrandt van Ryn aforesaid,
hereby binding all their goods, moveables and im-
moveables, present and future, in order to recover
the said sum and costs. Therefore the before-
mentioned principal promised to indemnify his said
sureties under a similar obligation as above written.
—Actum the 9 September, 1665.

A. J. J. Winlopen and Arnout Hoofst.

H. V. Bronchorst.

2207 : a 3 : 3	6952 : 1
(Stamp). . . /	— 8
	6952 : 9

(G.)

CONCLUSION AND GENERAL ACCOUNT TAKEN FROM THE REGISTERS
INSOLVENT ESTATES

Rembrandt van Ryn is indebted

		Nos. of the Folios.	Gld.	St.
Anno 1657.				
26 January.	To the Secretary	96	16	
Ditto.	To the said Secretary and Clerk for Citations	262	12	
9 May.	To the Masters of Accounts for 200 Penningh	322	55	
26 July.	To the Secretary and Clerks for Citations	262	7	16
Anno 1658.				
31 January.	For the Tax of the Chamber paid to the Secretary and Clerks for Citations	334	6	4
22 February.	To cash for the claim of the Burgomaster, Cornelis Witsen	354	4180	
26 July.	To the Secretary and Clerks for Citations	239	3	4
18 December.	To cash paid to Jacob de la Tombe	385	32	5
Anno 1659.				
28 January.	To cash paid to Mr. Dirich Spiegel for Mr. Isaac Francken	385	95	15
Ditto.	To cash paid to the Secretary and Clerks for Citations	385	5	8
1 August.	Clerks for Citations	406	6	
Anno 1660.				
23 January.	To cash paid to the Secretary and Clerks for Citations	415		12
3 March.	To cash paid to Aelbrecht Schuirmans	415	130	2
Anno 1661.				
29 January.	To cash paid to Hendrick van Boreculoo for monies received	450	20	3-8
1 May.	For Tax of this Room, on Gls. 6713—3	356	134	5-8
Anno 1662.				
25 January.	To cash paid to Jan Vos and Jan Dirch for posting up bills	148	1	4
21 July.	To cash paid to Clerks for posting up bills	149	4	12
9 July.	To cash paid to Jan Crimez, Notary	339	5	2
Anno 1663.				
24 July.	To cash paid to the Secretary and Clerks for Citations	343	9	
5 November.	To cash paid his son Titus van Ryn	365	6952	9
Anno 1667.				
Primo March.	For closing this Account the Balance on fol. 422	422		5
			11677	7

(G.)

MARKED C AND D, DEPOSITED AT THE ADMINISTRATION OFFICE OF
AT AMSTERDAM.

Rembrandt Van Ryn, Painter, due to him

		Nos. of the Follies.	Gld.	St.
Anno 1656.				
Primo X ^{ba}	By Thomas Jacobz Staringh	291	1322	15
Anno 1658.				
21 March.	By Thomas Jacobz Staringh, for some Paintings sold	299	2516	10
26 July.	By Thomas Jacobz Staringh, for Goods sold	299	432	5
26 Ditto.	By Thomas Jacobz Staringh, for Goods sold	299	95	15
14 February.	By Thomas Jacobz Staringh	299	126	10
Ditto.	" " " "	299	80	
Ditto.	" " " "	290	390	9
Anno 1660.				
Primo X ^{ba}	By Cash received from Samuel Heringh, Corn ^s . Coysius and Henderick van Bor- culoo *.	443	6713	3
			11677	7

* On another roll of Anno 1660, is certified that the above sum of
/6713 3 was in payment for the house of Rembrandt. Mr. E.

What a painful reflection does the preceding recapitulation offer upon the vicissitudes of human existence! If there be an artist who has reason to suppose that reward is withheld, which his merit

Maaskamp, printseller at Amsterdam, who has given a most imperfect sketch of Rembrandt and his works, published 1828, has made out a story which he tries to stamp with an appearance of truth, by referring to a certain old document, which I have given at large in the course of this work, and which it appears he has never seen. This is in respect to Rembrandt's house, which he says he found out by an old record distinguishing it by the sign of "*D. Botienter*," and of which he gave also an engraving. This appears all very well without sifting the matter; but the truth is, that the document to which he alludes mentions no name of "*D. Botienter*" at all: see extract A, page 16. The year in which that house was built barely corresponds with the date of the mortgage, which was January 25, 1653; and again, it was impossible for all the apartments (mentioned in the inventory) to be contained in the space of $12\frac{1}{2}$ feet wide by 51 feet deep, which is the entire measurement of the ground on which the house stands, without at all mentioning the space necessary for the painting-shed. Being aware that there are many writers we can place no dependence on, and doubting the statement, I went to Mr. Maaskamp for an explanation, who then confessed to me he had only employed his clerk to take what information he required. This was quite sufficient for my purpose; thus, finding his statement resting on very slight grounds, I determined to trace, if possible, a point that had become interesting to me. In this research I discovered that there was no document relating to Rembrandt's affairs making mention of the word "*D. Botienter*;" I therefore do not believe that any such document ever existed; and I have no doubt, from the authentic sources I have produced, that Rembrandt's house must have been nearer to the St. Antony's Sluis (the one in question is in the middle of the street); and the sum it was sold for, of 6,713 guildens 3 stuivers, a large sum in those times, makes me also believe that it was of far greater importance than the one described by Mr. Maaskamp, which is but a paltry dwelling.

may deserve, let him recollect how many have gone before him, whose efforts while living could scarcely raise them above indigence and want, but whose works now perhaps command the envy of the world ! Such men felt galled at the little value placed by an uncharitable age, on productions that deserved a different fate : but such was their enthusiastic love for the art, and confidence in their own powers, that, in spite of disdain and neglect, they continued to toil in the hope of being appreciated by futurity, and to live when the greater number of their contemporaries should have passed away in silence, unregretted and forgotten. In all ages man has been the dupe of Fortune : the ancients well represented her with a bandage on her eyes ; those who depend solely on her support lead an anxious life ; merit and industry may strive to conciliate her, but numerous abuses, errors, or frivolities may throw a preponderating weight in the scale of their worldly career : we may all find it necessary for a time to succumb, still perseverance in the end will generally succeed. Let this conviction accompany all those who profess the study of the fine arts, for they are the most amenable to the ordeal of public caprice and opinion, and thus we sometimes see the greatest diversity of fortune chequering their lives, and impeding their just claims. Pliny relates an anecdote of Apelles, who, always acting nobly towards his rivals, drew the celebrated painter Protogenes from the poverty in which he lingered, by first purchasing at a liberal

price the works which would otherwise have been disregarded, and afterwards making known the large sums that were obtained for them, he drew the attention of the public to his protégé, and thus succeeded in finally establishing his reputation. How different was the fate of Domenichino, whose life, spent in the production of his immortal works, was pursued by the envy of his contemporaries, who did their utmost to injure him in the opinion of the world, and he was never, during his lifetime, duly appreciated, being obliged to sell his celebrated picture of the Communion of St. Jerom for fifty crowns, which is now beyond price. These are single instances, but how many other talented men have been victims to similar vicissitudes!

To return to the illustrious Rembrandt: it is indeed painful to see him deprived of his fortune in his old age. His talent however remained unimpaired, and was a lasting treasure to him; he did not forsake his palette, but continued to produce other chefs-d'œuvre until a short time before his death. Whatever might at this period have been his difficulties, he had at all events a consolation in knowing that no claim against him would be left unsatisfied, as it appears, after all accounts were settled, there was a surplus left of 6,952 guildens 9 stuivers. It seems however that during his lifetime he never would settle his accounts, either because he was of opinion that the Commissioners of the Court of Insolvency had improperly managed his

interest, or from other motives which must remain unknown.

It ought to be added, to the fame of Rembrandt, that there never was in Holland a school more productive of men of talent than his; among them the following were the most celebrated, and will ever form a prominent feature in the Republic of the Fine Arts:—

Gerhard Dou, Ferdinand Bol, Gerbrant vanden Eeckhout, Govert Flink, Nicolas Maes, Philip de Koning, Arent de Gelder, Roelant Rogman, Jakob Lavecq, Adriaan Verdoel, Samuel van Hoogstraten, F. Victor, and Drost.

It was after his decease, which took place in 1665, (and not, as is said by Houbraken and other writers, in 1674), that his only son, Titus van Ryn, then a minor, obtained an act of majority to inherit the property left by his father, as will have been observed by the foregoing account and discharge, marked F. page 37.



ANTONIO ALLEGRI,

SURNAMED

CORREGGIO.

ANTONIO ALLEGRI,

SURNAMED

CORREGGIO.

THE genuine paintings of Correggio are extremely rare, and are seldom seen except in the galleries of sovereigns or a few noble families. To the convulsions and distraction attendant on the victories of Napoléon may be assigned the dispersion of several of his invaluable works. Spain was once a mine rich in objects of art, which she had been accumulating for ages ; but she became at last a victim to the reverses of fortune, and thus her treasures fell during the contest of war into the hands of the strongest party. Between the years 1808 and 1814 history retraces too well the injustice committed by Napoléon towards this unfortunate country ; not only a continual warfare of six years deluged her in blood, but during all this time the Peninsula was a prey to the rapine and plunder of her relentless aggressors, and many French generals, without regard to the right of property, enriched themselves by the pillage of every thing precious which fell in their way.

It was during this period that the picture of Cor-

reggio, known by the name of "*La Vierge au Panier*," was taken from the royal collection at Madrid. It came into the possession of a Mr. Wallis, who followed the armies in the Peninsula, and who, in spite of every danger, embraced the opportunities offered of obtaining many magnificent pictures, several of which he brought to England in 1813. Political events had however then become so inimical to the arts, that I have been assured that he could not obtain £1,200 for this picture; he was therefore obliged to take it back with him to the Continent, and it was not till after the restoration of peace in Europe that he sold it. In 1820 it adorned the celebrated collection of Mr. Laperrière, receiver-general of taxes in the department of the Seine. Paris never possessed an amateur more zealous in the cause of the arts than this gentleman; but events, which prudence cannot always foresee, obliged him to part with his treasures: the sale of these took place on the 19th of April, 1825, when this picture was adjudged to my father at the sum of 80,005 francs. I do not believe that the history of the art offers another example in which the public have carried their biddings for a picture at an auction to such a height. The size of this painting is 13½ inches high by 10½ wide; it is painted on panel, and represents the Virgin seated near a tree holding in her lap the infant Jesus, who, by his attitude appears desirous of escaping from her, in order to seize with his right hand the branches of the tree, or some other object, which

appears to engage his attention: the Holy Mother, who is about to pass a slight clothing round him, presses with fondness the extended arm of the child to her bosom, and detains the other with her left hand. The maternal love and heavenly expression which are depicted in her countenance as she contemplates her infant are given with a feeling beyond description, and it was well observed that the pencil seems here to have been guided by the hand of an angel. On the ground near the Virgin lies a plaited straw basket, in which are a pair of shears; in the back-ground are some buildings, near which St. Joseph is seen planing a board on the bench before him. This exquisite painting has always been considered as a miracle of art. My father had no sooner obtained it than he immediately forwarded it to me in London, where it excited no less admiration than it had done in Paris. It did not remain more than six weeks in my possession; when, having refused two very advantageous offers, I sold it to the British National Gallery (in June 1825) for £3,800, where it now remains. As I have already stated, this jewel came from the collection of the King of Spain, and was seen at the time of Mengs in the cabinet of the Princess of Asturias. This writer speaks of it in several parts of his works, but more particularly in his letter to Don Antonio Pontz.

“There are,” says he, “but few paintings which we can enumerate of Correggio, but every piece by that great man possesses all the enchantment of the

art. Although there are only two of them (in this palace) they are sufficient to give an idea of the great talent of this artist. * * * * He has given to the motions of the two figures—the Virgin and Child (whom she is dressing in swaddling clothes)—an astonishing variety. It is surprising that a figure of two palms should produce at a considerable distance the effect as if it exceeded its real measure; this, however, does not arise so much from the power of the clare-obscure as from the imperceptible half-tints, the gradations of which, passing from light to shade, produce, from the singular artifice of management, such powerful relief in the forms that it gives almost a contradiction to its being a plain surface. * * * * In the distance St. Joseph is planing a board, a figure whose outline shews us plainly how great a master Correggio was in what is styled aërial perspective.”

The other painting (on panel, height 14 inches by 16,) of which Mengs speaks, is Christ in the Garden of Olives. “It represents Jesus Christ praying in the garden, with an Angel above, who with the left hand points to the cross and the crown of thorns, which are in the shade upon the ground, scarcely discernible, and with the right hand raised to Heaven, as if he said, ‘It is the will of the Father;’ and one sees that our Lord with open arms is ready to receive the passion. The most singular part of this piece, besides the excellent execution of the painting, is the management of the effect. The figure of Christ

receives the light from heaven, and that of the Angel from Christ. At a distance are three Disciples lying down in the most easy attitudes, and further on is the crowd advancing to take Jesus.

“They relate that Correggio gave this painting to his apothecary for four crowns, which he was indebted for medicine; and that some time after it was sold for five hundred; and, finally, Count Pyrrus Visconti sold it to the Marquess of Camarena, Governor of Milan, for 750 gold doubloons, who bought it on commission for Philip IV.” This painting* is now in the possession of His Grace the Duke of Wellington, into whose hands it came in the following manner:—

The campaign of 1813, which brought liberty to Spain, commenced towards the end of May. Napoléon, after the disaster at Moscow, drew from the Peninsula Marshal Soult with 30,000 chosen men. The Duke of Wellington, judging that the French would be unable to offer an effectual resistance, prepared to attack them, and on the 26th occupied Salamanca. On the morrow the foreign government again hastened to evacuate Madrid, and Joseph Buonaparte and Jourdan fell back with their army, first on Burgos and then on Vittoria, where they were encountered by the English and completely routed. The French, thus defeated, effected their

* The same subject, at present in the National Gallery, of Christ praying in the Garden, is a copy of this picture.

retreat to Bayonne, pursued by Graham and Hill, who captured their baggage; Joseph only escaped by abandoning his most valuable effects, his crown, his treasure, and all the paraphernalia of his ephemeral monarchy. It was among these valuables that the last-mentioned painting was found; and the Duke of Wellington, great in the cause which will hand his glorious name down to posterity, was equally noble in the feeling which prompted him to place these spoils of war in the hands of Ferdinand, Spain's legitimate king, who however in return, as a mark of his gratitude and esteem, presented His Grace with this chef-d'œuvre, which now forms a principal ornament in Apsley House.

Two other pictures of importance by Correggio, which have been brought to this country within a few years, are those lately purchased by the Government for 11,000 guineas, from the Marquess of Londonderry. The one representing Mercury teaching Cupid in the presence of Venus, in height 61 inches by 36 wide, was formerly in the collection of the Duke of Mantua, and was purchased by King Charles the First, of England, who placed it in his third private room, called the square room, at Whitehall, and is described in the catalogue of his collection, published by Vertue, page 106, No. 13, as follows:—" *Item. In a gilded frame, upon cloth, painted by Corregio, a standing naked Venus, Mercury sitting teaching Cupid his lesson, entire figures, almost so big as the life, in a gilded carved frame.*"

After the rebellion, to which this unfortunate Monarch fell a victim, all his goods were sold by order of the Council under the Commonwealth of 1649, and the picture was purchased for Spain, where Mengs saw it in the possession of the Duke of Alva, and speaks very highly of it in his *Memoirs of the Life and Works of Correggio*.

The other picture is known by the name of the *Ecce Homo*. It is painted on panel, in height 38½ inches by 31½; formerly in the possession of Count Prati of Parma. In the time of Mengs it adorned the gallery of the Colonna Palace at Rome. It represents the moment when Pilate gave sentence that Christ should be crucified: he is delivering him to a soldier who is in the act of receiving the divine sufferer, on whose countenance is depicted all that noble and heavenly sentiment which can be admired but not described! He is shewn behind the balustrade, his hands tied before him, and the Virgin Mary, in the attitude of fainting, is supported by a woman.

This representation is of a most elevated and striking character, and is admirably managed in a group composed of only five figures, half-length. The air of command in Pilate, the attitude of the soldier, the sufferings and resignation of Christ, the extreme grief of the Virgin, and the action of the woman who supports her—every part is delineated with such extraordinary power as to infuse a deep impression on the spectator. This wonderful example sufficiently proves that size is not absolutely

necessary to produce a striking effect : it is knowledge of art, and sentiment depicted with truth, which addresses itself to our feelings ; and in this respect this is one of the most remarkable paintings I have ever seen, and must be considered as an invaluable acquisition to the nation.

After what has been related of these important pictures, I can readily conceive that many would wish to inquire further into the life of this illustrious painter, and the more so as we ever feel anxious to glean every circumstance connected with one whose works inspire such extraordinary interest.

It appears from what the most authentic authors have said respecting him, that his real name was Antonio Allegri ; Da Correggio was merely a by-name attached to the former, from a custom then prevalent in Italy and elsewhere, of giving an extra appellation to an individual, drawn from some peculiarity in his person or history. In this instance it was taken from the place in which he was born, Correggio, a small town in the Modenese. Without stating the precise date, the best authorities agree that the year of his birth was 1494 ; who his tutor was is uncertain, but it is said he received his first instructions from Francesco Bianchi, called *Il fra di Modena*, and afterwards from Andrea Mantegna. The peculiar manner of his painting shews, however, that he followed the style of no particular master, and therefore the perfection at which he arrived in the art must have been obtained by his drawing the objects of

his study principally from nature—a book always open to those who wish to dip into her beauties, offering a varied and inexhaustible store to the reflecting and profound observer.

A prejudice existed with many in the sixteenth and seventeenth centuries against artists who had never been at Rome, as if it were impossible for talent to arrive at perfection without having been first well schooled in its celebrated works of antiquity. Correggio, never having been there, fell under this ban, and a doubt was raised whether he could therefore be ranked among painters of the first class; we can however say, that few who preceded this artist could rival him in his best productions, and certainly none since his time have been able to surpass him.

We know that this prejudice has been inherited by some persons of the present day; but let us bear in mind, that those miracles of art which we so much admire among the works of the ancients, such as the Apollo of the Belvedere, the Venus di Medicis, the Statues of Laocoon, the Gladiator, and others, are the works of artists who had no Rome to visit, and no antique to copy, other than that nature, whose divine creation offered an ample choice of the most beautiful models for their inspection and study. Is it then in the exquisite images here represented, that we think them less sublime; or do we offer a smaller meed of praise to the artist because he had no antique to go by? How was it that they produced

such works of art? Was it not in the study and contemplation of nature that they gained this *ne plus ultra* of perfection? Why should we then find fault with Correggio for having followed the same example? If it is true that he never enjoyed the benefit which the sight of Rome's wonders might have been to him, how much more ought we to admire the man who has left such transcendent proofs of his talent, untutored and unguided by aught save the spirit of his incomparable genius. There is little doubt that, had he lived at the time of Alexander, posterity would have known him as one of antiquity's greatest painters!

We will now continue by observing, that this idea of antiquity has been carried into another extreme by artists who could never do any thing without casts or models near them, so that their compositions, being pervaded by this passion, offer nothing of the *naïveté* of nature, but all the petridity of their models. As we go farther from an original, by copying imitations, so does nature become perverted when her representations only are studied, instead of herself: statues are thus transferred to canvas, instead of animated objects; and, in place of life and soul, stony figures occupy the picture. Many of the school of David have fallen into this error; and although we must admire the profound science displayed by them, yet we feel that they would have made better sculptors than painters.

If an undue partiality to the antique, as exemplified

in the above remarks, has met with disapprobation, let it not be considered without its important utility : on the contrary, as its perfections develop all the conception of the *beau idéal*, so there cannot be a better study for enlightening the mind, refining the taste, or maturing the judgment. By comparing the inanimate object with animate nature, and considering the peculiar views which intelligent minds have taken in their representations of them, and the perfection at which they have arrived, the artist must afterwards look on the antique with a more experienced and reflecting eye ; but we would not have him so absorbed in it, that it should become an obstacle to himself, by throwing a cold tone over his efforts, or a prejudice against others, excluding all merit, except such as shall have been obtained through the same source as his own.

The art of painting had never risen to that pitch of perfection before the time of Correggio ; but this artist seemed unconscious of the full force of his own powers, and to value it the less, from the continual praise he heard bestowed on the sublime *Rafaëlle*. His curiosity being excited, he became ardently desirous of visiting Rome, where that painter resided, to view the store of art there treasured up, with which he was as yet unacquainted. Circumstances, variously related, seem to have prevented the fulfilment of this wish ; and it was reserved for chance alone to throw in his way the opportunity of beholding some of *Rafaëlle's* noble works, when he became

aware of his own strength, and breaking the silence which the reverence they inspired had imposed upon him, he exclaimed "*Anch' io sono pittore.*"

In contradiction to the statement of former writers that Correggio never saw Rome, Mengs (who has related many interesting particulars of his life, and still more so of his works) is of a different opinion, and believes he studied the productions of Rafaele and Michel Angelo Buonaroti; and he forms this conjecture, from tracing, in several of Correggio's paintings, passages bearing a similitude to the works of those masters, and some to the antique statues which were then in Rome. To a certain point, this argument may be good; but it has not sufficient proof to depart from received anterior reports; for casts from the antique, the engravings of Marc Antonio Raimondi, besides other sketches, generally communicated from one painter to another, might have given him insight and information to enable him to introduce into his works those marks observed by Mengs; at all events, he could by these means have formed his ideas of the principal chefs-d'œuvre in Italy.

Mengs also discredits the indigent state in which Correggio is said to have lived, but does not bring forward testimony entirely to invalidate what has been written on the subject, as he acknowledges that all the memoirs of the life of Correggio are very confused and uncertain. After making his observations thus, he proceeds to relate the report (see page

51), that "Correggio parted with his picture of Christ in the Garden for four crowns:" surely this is an argument proving necessity, or he would never have disposed of such a picture for so small a sum.

When we contemplate the career of great men, how frequently have we cause to regret that the recompense of their deserts has been withheld, and more particularly when misfortune has imbittered their fate. The first account of Correggio's indigence may have been exaggerated by his biographers, who sometimes are led into extremes; and it would be folly to imagine him reduced to a state little short of beggary! But as all is relative in the orders of society, the artist, although employed, may be very inadequately rewarded for the time devoted to his works; and the money received barely sufficient to supply necessities to his family. Surely this may be called living in poverty! And, it may be well observed that painters have seldom accumulated a fortune by the produce of their art: if there are some instances to the contrary, they are by no means numerous. Correggio's method of painting must have taken considerable time, as every picture is composed with the most matured judgment, and executed with refined taste, which could only have been the result of long study and application, without which such perfection could never have been acquired. Let the servile imitator try to copy them, he will soon discover the immense time it will require to produce only a feeble image of these incomparable

originals. Perhaps Correggio took nearly as much time as Lionardo da Vinci in the accomplishment of his works, although in appearance they possess a broader method of pencilling. Within these few years Pungileoni* has brought forward documents to shew that Correggio received liberal sums for several of his chefs-d'œuvre; but this is no proof that such amounts were adequate to pay him sufficiently for his time and expenses. It is not my intention to discuss the riches or poverty of Correggio; that question has been so often the subject of conversation, that it will only be for the curious to refer to several works that have been published within these sixty years relative to him, and which are totally contradictory to former statements. Pungileoni, one of the last writers, has produced no less than three volumes in octavo on Correggio, published at Parma in 1817, 1818, and 1821, and has given much valuable information on the subject: now, supposing that the old authors have exaggerated the state of indigence in which Correggio passed his life, many may consider the contrary quite as much in the extreme. Under such discrepancies I will not presume to decide.

Charles de Brosses, in his *Lettres Historiques et Critiques sur l'Italie*, published at Paris, An. VII. of the French Republic, now nearly thirty-five years ago, gives the following anecdote in speaking of the

* See *Memorie istoriche* Di Antonio Allegri detto il Correggio.

Nôtte, in his third volume, page 355. " Le Duc de Modène m'a dit qu'il conservoit le marché par écrit qui fut fait avec le Corrège pour cet ouvrage : (il revient à environ 600 livres de notre monnoie, autant que je puis m'en souvenir); et il conservoit cet écrit d'autant plus qu'il serviroit à détruire cette fable ridicule racontée par quelques historiens ; savoir, qu'on lui donna 200 livres en liards pour le prix de son ouvrage, dont il fut si charmé, n'ayant jamais reçu de si grosse somme, qu'il revient courant chez lui avec cette lourde charge ; ce qui lui fit prendre une plûrésie dont il mourut."

The two hundred livres, French money, alluded to by De Brosses, refers to the payment Correggio received from the canons for the painting on the cupola at the cathedral at Parma. This anecdote is variously reported, as well as the sum given for this work ; but it appears pretty certain that the canons, who (generally speaking) have been always more disposed to receive than to pay, did not bestow on him the esteem his merit deserved. It must be confessed that superiority of wealth too often takes an ungenerous advantage of necessity ; and I fear Correggio himself experienced the truth of this uncharitable feeling. An enfeebled constitution sunk beneath an attack of pleurisy, and terminated his existence, at the age of forty, on the 6th March, 1534. He was buried in the Franciscan convent of Minor Friars at Correggio.



DESCRIPTION OF A PART
OF THE
COLLECTION OF PICTURES

OF

Mr. Nieuwenhuys,

WHICH WAS

EXHIBITED AND SOLD BY AUCTION, BY MESSRS. CHRISTIE
AND MANSON, KING STREET, ST. JAMES'S
SQUARE, IN MAY, 1833.

DESCRIPTION,

&c.

JOHN ASSELYN (CALLED KRABBETJE),

Born at Antwerp in 1610, died at Amsterdam 1660, aged fifty.

1. THE BRIDGE OF AUGUSTUS.

Canvas; height 17 inches, width 19.

A mountainous landscape, with a river flowing towards the foreground, which is traversed in part by the ruins of this superb bridge. Beyond, on the summit of very elevated ground, is seen the town of Narni. In front, on the declivity of a bank, is a group of figures, one of whom is riding a grey horse; another has three asses, at which a peasant is setting on a dog.

This brilliant specimen was formerly in the collection of M. Reynders, of Brussels.

Now in the possession of Colonel Biré.

ASSELYN passed many years at Rome, where he obtained from his companions the nickname of

F

Krabbetje, in allusion to a deformity in his fingers, which were crooked, and gave him much inconvenience in holding his palette. The paintings of Claude le Lorrain appear to have had great influence in the improvement of his taste. The most remarkable views near Rome have been represented by him.

On his way back to the Netherlands he remained some time at Lyons, where he married the youngest daughter of M. Houwaart Koorman, and went from thence into Holland. The novelty of his bright and clear manner of painting was much admired there, and is now called by the amateurs the “Karel du Jardin style;” but as Asselyn was thirty years the senior of the latter, I should be inclined to believe that Karel du Jardin was his disciple, which may account for a similitude in some of their works; but supposing it were so, the master was much surpassed by the scholar.

However, the generality of Asselyn's productions have been always highly esteemed, and deserve a place in the choicest collections, particularly such as the picture which comes from the collection of M. Le Noir Dubreuil, described in the catalogue of the second sale of M. Laperrière, which took place the 19th April, 1825, as follows:—“*Une rivière coule paisiblement dans un vallon étroit bordé de coteaux, la plupart élevés, taillés à pic et surmontés de bois. Sur le premier plan, un homme vu par le dos, un marteau brun sur les épaules, et la tête cou-*

verte d'un chapeau à grand bords, est monté sur un âne, et semble par son geste demander le chemin à une villageoise ; celle-ci tient une quenouille, et garde un petit troupeau de vaches et de brebis rassemblées sur le bord du chemin. A quelques pas, un jeune garçon, accompagné d'un chien, suit de loin plusieurs chèvres qui traversent la rivière à gué. Le soleil, caché derrière des montagnes, forme au-dessus de leurs cimes un foyer de lumière qui se reflète sur les bords de quelques nuages amoncelés à l'occident." Painted on canvas ; height 24 inches by 25½. It was sold for 4,100 francs ; and is now in the possession of Prince Beauveau, at Paris.

Another excellent specimen was exhibited in the British Institution in 1834, under No. 92, in the collection of the Right Hon. Sir Charles Bagot, G.C.B., representing an Italian landscape, with the ruins of an ancient building ; on the left is a river gliding towards the distance, where there are an arched bridge and mountains. Some picturesque figures and animals are seen on the road ; and a beautiful silvery sky embellishes this agreeable picture. Height 26 inches by 32½, on canvas.



LUDOLPH BACKHUYZEN,

Born at Embden in 1631, died at Amsterdam in 1709, aged seventy-eight.

2. A VIOLENT STORM AT SEA.

Canvas; height 5 feet 8 inches, width 11 feet 2 inches.

An author may relate the dangers encountered by the intrepid navigator; but from description alone we can form no just idea of the hazards that surround him. It required the transcendent genius of Backhuyzen to portray a tempest in all its horrors. On examining this painting we are struck with wonder; every thing is in motion; the winds lash the waves with furious violence, and cover the sea with foam. Several Dutch East-Indiamen appear in the utmost danger; and the sailors are using every exertion to keep clear of the mountainous coast, on which they are driving with impetuosity. But unfortunately the pilot cannot always weather the storm; and we perceive its truth in this instance exemplified in the three vessels that form the principal action in the picture. The first, a large merchant-ship, has only one sail set, and with its assistance the crew are striving by every manœuvre to gain the open sea. The vessel bearing the Dutch arms on the stern is also in imminent peril, two of her masts are snapt, one of them overboard; all her safety depends on the one still standing. The third appears in frightful distress; whirlpools of water sur-

round her on all sides, and threaten instantly to plunge her into the raging abyss. Other vessels are seen at a distance, whose safety may be considered precarious. The horizon, gilded by the setting sun, is discovered beneath the dark clouds, and the surface of the water is enlightened by its reflected rays, producing a magnificent but awful effect.

This picture, the most important that is known of the master, was, in 1803, in the possession of Mr. F. A. C. Bouer, of Leewarde; from whom the late Mr. Cornelis Sebille Roos bought it, and by him it was sold, in 1805, to the Dutch government, when it was placed in the Stadhouse of Amsterdam*, where it remained with the other paintings until they were transferred, in 1814, to the Royal Museum of that city. The directors of the fine arts put it into a public sale in 1827, when I obtained it.

Now in the possession of Mr. Emmerson.

3. THE PORT OF AMSTERDAM.

Canvas; height 20½ inches, width 24.

Towards the city, which is seen at a distance, are two men-of-war, one firing a signal. The sky, with a great mass

* At the back of this picture was written the name of William III., which made me suppose that Prince placed it in the Stadhouse, where I saw it twenty-one years ago; but, according to the information I obtained on my last journey to Amsterdam, it appears to have been placed there by the Dutch government during the reign of Louis Bonaparte.

of clouds, indicates the approach of bad weather; the water is agitated by a squall; the sun, hidden by some clouds, throws a light on the left side, where is a view of the Y. The vessels, which are there assembled near the shore, are so finely pencilled that they denote this to be one of the most precious paintings of this master.

Still in the possession of the author.

4. ENTRANCE TO A HARBOUR.

Canvas ; height 22½ inches, width 27.

To the right is the jetty or entrance to the harbour; some persons are standing looking towards the left, where a beautiful vessel of war is seen with all her sails set, scudding before the wind, and firing a gun. A boat, carrying the admiral's flag, and full of sailors, reaches her to put them on board. Another vessel of war is already in the offing, and several smaller vessels are sailing in different directions.

From the collection of Count Pourtales.

£136. 10s.

Now in the possession of James Morrison, Esq., M.P.

5. THE APPROACH OF A STORM.

Canvas ; height 25¾ inches, width 30.

A part of the picture is illumined by bright day-light; an approaching storm from the horizon on the left, darkens the

sky, and throws a tone of demi-tint on two beautiful vessels of war in full sail. Two fishing-boats are coming towards the shore; the nearest is lowering her sails and entering the harbour to avoid the approaching storm. Several sailors wait the arrival of their comrades.

This painting comes from the Backer family of Amsterdam.

BACKHUYZEN, at the age of eighteen, left his paternal roof with the intention of becoming a merchant; and for that purpose he went as clerk, in 1650, into the counting-house of Mr. Bartelot, at Amsterdam; but very soon abandoned that pursuit as uncongenial to his inclination, which prompted him to study the art of painting: and so successful was he in his new career that many of his patrons purchased his drawings at from 10 to 100 guildens each. This so encouraged him, that he took up the palette and pencil, and began to paint under Albert Van Everdingen; but afterwards becoming acquainted with several others of his profession, he took a particular fancy to the mode of painting of Hendrick Dubbels; and, in order to make himself efficient, he went to reside in that part of Amsterdam which is opposite the Y, that he might observe at his leisure those wonderful scenes in nature which are there perpetually changing, and which led him to contemplate the varying appearances of the ebbing and flowing of the tide, the rolling of the waves, and driving of the

clouds, which he has on many occasions developed with all the grandeur that marine views present. His talents soon attracted the particular attention of the Burgomaster and other high functionaries of Amsterdam, who, in 1665, ordered a picture from him, for which he received 1,300 guildens, and an additional gift as a mark of their satisfaction. This picture was afterwards presented to Louis XIV., who, delighted at receiving the gift, placed it in the Louvre.

Backhuyzen thus became more and more renowned, and several sovereigns and princes honoured him with their presence. The Czar, Peter the Great, who was visiting the most civilized parts of Europe, was so struck with the wonderful results produced by the arts and sciences in Holland and England, that he forgot for the moment his crown, his court, and courtiers, and became an artisan at Zaandam, to learn the art of ship-building; and often consulted Backhuyzen on the science of drawing, that he might attain a general knowledge of his pursuit: by these means he became the ornament of his empire and the benefactor of his people. This extraordinary monarch saw perfectly well that knowledge and industry are the distinguishing marks of the superiority of a people; and, no doubt, wherever the arts and sciences are cultivated, that country will become an enlightened and flourishing state. It is the noble faculties of the mind of man which raise him above the ignorant, and the expansion of which bring him nearer to those of the Divinity.

If we could bring together all the works of Backhuyzen, we should be surprised to see the number and variety of paintings this industrious genius has produced ; but we should discover among them many of an inferior quality, for this artist having lived to an advanced age, his latter works are too much overpowered by a reddish tone of colour, which, in some of them, is very displeasing, and consequently they differ considerably from the fine works that he painted in the prime of his life.



GIOVANNI BELLINI,

Born at Venice in 1422, died in the same city 1512, aged ninety.

6. THE HOLY FAMILY.

Panel; height 33½ inches, width 24.

This picture represents the Virgin, with her Child standing before her; on her right is St. Peter, and on the left St. John; three cherubim are seen in the clouds. The high finish of this ancient painting is executed with the most scrupulous attention to nature, and partakes of the early character of his time.

The paintings of this master are become scarce. This one formed part of the Brentano collection, and also of that of the Prince of Orange.

Now in the collection of Mr. L. J. Nieuwenhuys, at Brussels.

PREVIOUS to submitting any remark on Gentile and Giovanni Bellini, it may not be irrelevant to bestow some observations on Hubert and John Van Eyck, who were associated with the most important epoch in the annals of the arts. Their school (called the School of Bruges), which began to flourish about 1395, was

infinitely superior to any other at that time founded in Italy ; for a picture presented by John Van Eyck to Alphonso I., King of Naples, attracted much admiration, not only as a production of the highest merit, but still more by the invention (at that period unknown in Italy) of his newly-discovered secret of painting in oil. Antonello da Messina was so much charmed with it that he determined to travel into Flanders to study in the *school of J. Van Eyck* ; and it was not until his return that the Bellini became acquainted with the new process, and began to exercise the method of oil painting, and of reforming the Gothic style. In these improvements they rendered themselves celebrated in the fifteenth century (particularly Giovanni). Their works still retained a certain stiffness in the disposal of the figures ; but their taste became more refined, the drawing more correct, and their colouring blended with greater harmony than any of their predecessors in Italy. During this era the progress of the art spread with astonishing rapidity ; and the painters of Tuscany, daily advancing, omitted no means of exciting their pupils by instruction and emulation to attain that degree of excellence which produced the famous colourists of the Venetian school, viz., Giorgione, Titian, &c. &c., of whom we shall have opportunities to speak hereafter.



NICHOLAS BERCIEM,

Born at Haarlem in 1624, died in the same town 1683, aged fifty-nine.

7. THE ROCKS.

Panel ; height 15½ inches, width 18½.

Berchem is one of the *beaux genies* of his age. His pictures are always composed with taste ; his imagination is extended in his landscapes ; his animals are designed with elegance, and touched with a pencil flashing with spirit. His colouring is admirable ; all his paintings are for the most part of a gold or silvery tone, as will be seen by the specimens which are in this collection. Under a large arch, formed by rocks, a shepherd is mounted on a mule, and driving before him an ass with a pack-saddle on its back, three oxen, and two sheep. Towards the left is a traveller carrying his bundle, and followed by his dog ; further on a woman is walking towards the distant rocks. Different reflections of light, produced by the rays of the setting sun, are managed with a striking effect.

It comes from the collection of M. Laperrière, and was sold at Paris, the 14th of April, 1817, for 3,500 francs.

Now in the possession of Colonel Biré.

8. VIEW OF A PORT IN THE LEVANT.

Panel; height 17 inches, width 21½.

Not far distant from the harbour, a lady elegantly dressed is walking, followed by a servant carrying a parasol; a pretty spaniel is barking before her: another dog has seized a poor cripple who is asking alms. To the left are sitting in the shade a cavalier and a Turk conversing together; farther off is a fountain adorned with the statue of Diana, by which stands a peasant and a woman, with an ass loaded with several lambs. Sailors are occupied in loading and unloading merchandize: several boats and a large vessel are seen in the Port; and the distance is terminated by a range of mountains. Nothing can be more charming than this delightful picture: it is of a clear and brilliant tone: the time chosen is morning.

This picture was sold at the sale of the collection made by Sir Simon Clarke and George Hibbert, Esq., in 1802, for 310 guineas.

£289. 16s.

Now in the cabinet of Henry Bevan, Esq.

HOUBRAKEN (of all the Dutch writers) gives the most enlarged account of the life of Nicholas Berchem—I may indeed assert, the only one; for I consider Campo Weyerman only a plagiarist: as to D'Argenville and Descamps, they have translated largely from Houbraken, but not always correctly; and from them, Pilkington, Bryan, and others of more modern date, have taken their principal remarks on the esteemed Berchem.

The first-mentioned author says this painter was the son of *Peter Klaasze*, of Haarlem, an indifferent artist. By this it appears his father's name was *Klaasze*, and not Van Haarlem, as stated by Descamps, as well as by all who have followed him. Van Haarlem, placed after the signature *Peter Klaasze*, means, "of the city of Haarlem," where this painter was born, which is situated two leagues from Amsterdam. Houbraken gives several reasons respecting the origin of Berchem's name; among others, the following :—

"On reference to the burial certificate of Nicholas Berchem, he died in 1683, full sixty years old, shewing that his birth took place in 1624*. Many suppose the surname of Berchem arose from a circumstance thus related : He had already cultivated the art of painting sufficiently to display considerable proficiency, when he suddenly took a fancy to go to sea, and engaged himself on board a vessel for that purpose. When the muster-roll of the crew was about to be called, the steersman, who knew Berchem, was much surprised at seeing him among the company, and addressed him as follows : ' Is it not a pity that so promising a young man should forsake a pursuit in which he has given such evident proof of talent, and be found here?' This appeal to the young artist prevailed ; and he was conveyed on shore again by

* This must be an error, for if Berchem was sixty years old, he must have been born in 1623.

the direction of the steersman, who, in order that the muster-master might not see him, called out to the sailors 'Berg-hem,' which signifies 'hide him.' This is the first anecdote I heard accounting for the patronymic adopted in future by the painter.

"Others state he derived the nickname from a fire that happened when he was a child, and, in order to save him, 'berg-hem' was called out. Which of the two reports (continues Houbraken) is the true one, I cannot assert: they have, however, given me an opportunity of describing the origin of his name*. After all, we might conclude from either that he lost his parents when very young, and that his early years were left without any proper control. Still the Chevalier Karel de Moor has assured me that he acquired the name in question from having on one occasion offended his father, who was of irascible disposition, and who followed him to the residence of his master (J. Van Goyen), in order to chastise him; the latter, to save him from the father's anger, cried out to the other pupils, 'Berg-hem,' which, as before stated, means 'hide him.'"

All these particulars, as given by Houbraken, are at best very contradictory; and I do not consider the origin of his supposed *sobriquet* at all clearly defined. Indeed, on looking at the signature of the artist himself, our faith in the above anecdotes is somewhat

* If Houbraken is not certain whence the derivation comes, the origin of the *sobriquet*, "Berg-hem," must surely be doubtful.

shaken, as he invariably spelt his name "Berchem," and not "Berg-hem."

Our ancestors in Holland had the habit, on certain occasions, of accompanying their family names with the Christian names of their fathers; for instance, Berchem may have signed "Berchem Pieter Klaasz." The z after Klaas is the abbreviation of "zoon (son)"; so that, if Houbraken founded his authority on the burial certificate before alluded to, in which, by some inaccuracy, an E had been added, all the previous uncertainty would be much heightened at the present moment. With so many conflicting opinions, I will not attempt to argue as to the correct family name of the painter. Some of these reports have misled more than one writer, where a G has been substituted for a c, but the signature of his genuine pictures has always been found thus, as already stated, "Berchem."

This artist appears to have had some difficulty in satisfying his ardent desire of being properly instructed, as he studied under five different masters, viz., John Van Goyen, Nicholas Mojaart, Peter Francis Grebber, John Wils, and finally under his cousin, John Baptist Weenix.

Berchem was very industrious; and his pencilling is as delightful as it is remarkable, and perfectly appropriate to the pastoral subjects of his paintings. Houbraken speaks of a fine picture by him, the subject being a mountainous landscape, enriched with figures, cattle, and sheep, which he painted for De

Heer Vander Hulk, Burgomaster of Dortrecht, in competition with John Both; and Houbraken states it was in his time still in the possession of the heirs of the Burgomaster. The well-known anecdote of that gentleman's liberal commission to the two painters is highly laudatory of his encouragement of the arts: and one is scarcely able to decide which is the more to be admired, his generous desire of rewarding the extraordinary merit of each work, or the delicate manner of allaying the rivalry of the artists, by presenting to each the sum promised only to the successful candidate. Houbraken very properly extols this noble example of judgment and justice; nor can it be too frequently borne in the remembrance of the protectors of the arts, who, having the power, may equally have the inclination of imitating so munificent a trait, by liberality and encouragement towards modern artists, several of whose productions may be said to rival those of the old masters.

Among the pictures I have possessed of Berchem was one which I purchased prior to the Reynnders sale in 1821. I sold it afterwards to M. Laperière, in July 1822, for 20,000 francs: it is described in the catalogue of his second sale (1825) under No. 88, as follows:—

Vue d'un village de Hollande.—Ce village est situé au-delà et sur le bord d'un large canal; à main gauche s'élèvent, environnées d'arbres, une tour crénelée et plusieurs maisons, dont quelques parties sont encore vivement éclairées par les derniers rayons du

soleil couchant. Plus loin, vers la droite, la tour d'une église domine avec une espèce de majesté beaucoup d'autres édifices qui composent la masse principale du village. Quelques barques sont attachées sur les bords du canal ; au milieu flotte un long radeau de planches, conduit par plusieurs marins. Sur le devant, parmi des bestiaux qui paissent en pleine herbe, une femme tire le lait d'une vache dont un paysan tient les cornes.

" Une chose bien remarquable ici, c'est que la délicatesse du pinceau, le fini, l'exacte imitation de chaque chose, y sont portés beaucoup plus loin que dans aucun autre tableau de ce maître, sans que la touche y ait rien perdu de son esprit. Ce beau paysage, il n'est pas inutile de le dire, après être sorti du cabinet de M. de Tolozan, passa à Bruxelles dans celui de M. Reynders, dont il a long-temps fait le plus bel ornement."

This picture is painted on canvas ; height $32\frac{1}{2}$ inches by $40\frac{1}{2}$; now in the collection of the Baron Frederick De Mecklenbourg.

Another effort of this excellent painter's genius I bought in 1824, at the sale of De Heer van der Pals, at Rotterdam, for 8,295 guldens : it is painted on panel, height $22\frac{1}{2}$ inches by $26\frac{1}{2}$, and represents the ruins of an ancient Italian edifice. To the left a horse and dog are drinking at a fountain, round which is grouped a variety of cattle, conducted by a female peasant dressed in a red *corsage*, mounted on a mule, and accompanied by three men. At a distance is an

ancient triumphal arch, and near it a woman in conversation with a pilgrim. Through the opening a road and distant country are seen. This exquisite picture is now in the possession of Lord Charles Townshend, to whom I sold it in June 1825.

Among my acquisitions on my journey to Holland, in 1833, is the known picture of "*Le Passage du Rhin*," engraved by Avril. This scene brings to our recollection one of the events of June 16, 1672, when Louis XIV. was about to invade Holland. Berchem has chosen the moment when the Dutch cavalry is charging the French guard to oppose their crossing the Rhine. Near the ruins of an ancient bridge, and in the foreground, is delineated with great spirit the principal action of the combatants. Behind them is a range of rocks leading insensibly towards the distance, where an old castle is discernible, at the base of which a regiment of cavalry is attacking infantry. On the left is a squadron of horse passing the river, as if about to join the conflict. Painted on canvas; height 21 inches by 31.



JOHN BREUGHEL,

Born at Brussels in 1568, died at Antwerp 1625, aged fifty-seven.

9. LES ENVIRONS DE BRUGES.

Panel ; height 15 $\frac{3}{4}$ inches, width 22 $\frac{1}{2}$.

In the middle of the picture is the great road leading towards the town of Bruges, hardly perceptible at a distance ; a part of the landscape is illumined by a ray of the sun. Two windmills situated on the height of the hill, a miller loading a cart drawn by a white horse, and a peasant girl seated and talking with a villager, with some other persons pursuing their way towards the town, complete this composition. Le Bas has made a charming engraving of it under the title of “ 11^e Vue des Environs de Bruges.” This picture then belonged to his Royal Highness Louis Joseph de Bourbon, Prince de Condé ; to whom this engraving is dedicated.

£14. 14s.

Bought by Mr. Redfern.

THE works of this artist are not so much sought after as formerly, nor do they obtain so high a price. This may perhaps be owing to a greater truth of

colouring being required than they possess, their proper tone being overpowered by a blue tint of the ultra-marine. This is to be the more regretted, as the finish of his pencilling is exquisite.

Breughel was employed on several works of Rubens, who was so sincerely attached to him that, after his death, he made himself guardian to his children, which shews his feeling the more as he could not have been compelled to accept this office, being a privy councillor. He educated them as his own; and raised to the memory of their parent a sepulchral monument inscribed with the following Latin epitaph, which he composed himself, and above it he placed a portrait of his deceased friend, traced by his own hand.

D. O. M.

JOANNES BREUGHELIUS

PETRI FILIUS

HIC SITUS EST:

QUI ARTIS GLORIAM, A PATRE ET AVO
PATERNO, PETRO COUCKIO ALOSTANO,

PICTORIBUS SUI SEculi PRIMARIIS
VELUT HEREDITARIO JURE ACCEPTAM
INGENIO AC INDUSTRIÂ ADÆQUAVIT.

IMP. CÆS. RUDOLPHO II.

AUGUSTO

ACRI OMNIUM BONARUM ARTIUM

ESTIMATORI AC PATRONO,

GRATUS, & ACCEPTUS.

A SERENISSIMIS ARCHIDUCIBUS

ALBERTO & ISABELLA
BELGII PRINCIPIBUS IN FAMILIAM ADSCITUS
MODESTIA & MORUM COMITATE
OMNIUM ANIMOS ETIAM INVITOS DEVINXIT.
LIBERI
ISABELLA DE JODE, & CATHERINA
A MARIENBOURG, CONJUGIBUS
LECTISSIMIS SUPERSTITES,
PARENTI CHARISSIMO
P. C.
DECESSIT PRID. IDUS JAN. MDCXXV.
VIXIT ANNIS. LVII.

We see by this that Breughel was born in 1568, and died in 1625 (which shews that former authors have been wrongly informed). He was buried with great solemnity in the church of St. George at Antwerp.



JOHN VANDER CAPPELLE,

Born in Holland about 1635.

10. SEA-VIEW.

Canvas ; height 22½ inches, width 27.

The sea is slightly agitated: several barges are seen in the centre of the picture, carrying passengers; at a distance are two men-of-war. This beautiful picture is of an admirable tone of colour, and, in every respect worthy of the pencil of A. Cuyp. It comes from the Brentano collection, and its companion now forms part of the choice collection of Lord Charles Townshend, M.P.

ALTHOUGH Vander Cappelle is of the number of those of whom the Dutch historians furnish no record, if one may judge from his first manner of painting, he must either have been a pupil, or have studied the works, of the celebrated William vande Velde; for many of his pictures recal to mind that master, for whom he has been sometimes mistaken, not being generally known.

Many of his pictures having come into my possession, I have had the opportunity of observing

that he adopted various styles of painting quite opposed to each other, which require particular attention not to confound them. I have seen some which appear to have been painted with all the genius of Rembrandt, so surprising is their effect, and others that might be classed with the works of Albert Cuyp, as already mentioned. He was a great colourist, and, without doubt, is one of the most celebrated painters of marine subjects of the Dutch school. One of his best paintings is that recently bought by Lord Charles Townshend, M.P., representing a river-scene, the entrance of the Brill: a Dutch dogger with passengers is approaching, while a boat containing seven persons passes before it—the officer in a red coat is saluting. On the left is the jetty of the harbour; in the distance, the sea, with a man-of-war and other vessels sailing in various directions. On a piece of timber is written *I. V. Cappelle*. The effect of daylight presents that singular appearance sometimes seen after a shower at sun-set, the driving clouds producing strong shadows over the water; and the effect altogether is strikingly imposing. On canvas; height 29 inches by 37½.



CLAUDE LE LORRAIN, OR GELEÉ,

Born at the Castle of Chamagne in Lorraine, in 1600; died at Rome 1682, aged eighty-two.

11. A SEA-PORT OF THE MEDITERRANEAN.

Canvas; height 30 inches, width 38½.

The waves are rippled at the entrance of a harbour; on the left a fountain partly hides a vessel with three masts, carrying guns, and the flag of France; part of the crew of the vessel are employed in furling the sails. A boat, almost alongside, is bringing bales of merchandize; a second boat, which has just reached the beach, is also laden with goods, which the sailors are employed in disembarking. On the right is a triumphal arch, ornamented with pillars; further on are two towers, and also an embattled wall and other edifices. Not far off two frigates are riding at anchor; the sun, a little above the horizon, spreads upon the objects the most brilliant lustre.

This rich composition formerly adorned the palace of the Duke Cardinal of Richelieu; and an engraved copy of the original drawing of this painting is found in the *Liber Veritatis*, tome i. No. 6.

£409. 10s.

In the possession of Wynne Ellis, Esq. M.P.

WHEN we view the various circumstances occurring in life we are astonished how strangely the caprices of fortune change our destinies, and among the numerous instances of this is that of Claude le Lorrain, who was thus drawn out of singular obscurity. Not being disposed to learn at school, he became the apprentice of a pastry-cook ; after remaining some years in that situation, he was still unsettled, and left his country with some young men of the same trade, to go to Rome. Ignorant of the language, chance at last brought him to Agostino Tassi, who engaged him as a domestic, to grind his colours, and clean his palette and pencils. It was here that the wonderful powers of his mind developed themselves ; that the sight of painting inspired him with the desire of becoming a painter—and he did become one of the most illustrious that it devolves on history to record. It is but rendering justice to his memory to assert, that there never existed a more extraordinary man ; his classical imagination threw a charm so elevated over his subjects, that all his scenes are combinations of a grand and enchanting description. His pictures appear like so many beautiful prospects seen through an open window ; and we may fancy every variety of landscape, sea-port, or Roman edifice, brought in reality before us. Words are inadequate to describe the effect with sufficient energy ; and, consequently, the reader who wishes to obtain the utmost accuracy of information, should refer to the “ *Liber Veritatis*,” one of the most beautiful works relative to the art, and

in which are to be found not only the subjects which have been engraved from the original drawings he made for his principal pictures, but also remarks upon some of them, with the names of those persons for whom they were painted, and interesting anecdotes of his life.

One of the most precious pictures I ever possessed of this master came from the Danoot collection at Brussels ; it is $13\frac{3}{4}$ inches in height by 17 inches wide, and represents a sea-port, enriched with many vessels and figures, with buildings adorned with porticos and columns : the day is lighted up by the most brilliant sunshine, which is reflected on the surface of the water. The effect of the sun is here so beautifully portrayed, so true to nature, that the art of painting conceals itself in skill so perfected. It was sold under No. 27 of the catalogue ; and I fully reckoned upon obtaining it at about 10,000 guildens, but so great was the competition for this bijou, that, to become the possessor, I was obliged to carry my biddings as high as 14,850 guildens, including the auction charges of 10 per cent. ; at which price it was adjudged to me, on the 30th of January, 1829. It now forms part of the collection of the Marquess of Lansdowne.



GONZALES COQUES,

Born at Antwerp in 1618, died in the same city 1684, aged sixty-six.

12. FAMILY PORTRAITS.

Panel; height 24½ inches, width 29¼.

This picture is described in the catalogue of the collection of the late Mr. Danoot, of Brussels, under No. 11. In the middle of the picture, a cavalier, standing, dressed in a black costume, is holding the hand of his lady, sitting in a chair; two children are amusing themselves with birds: on a table, covered with a blue cloth, are seen books, drawings, and a group in sculpture, representing the Rape of Dejanira. The hall is adorned with columns, and a red drapery, which form a very agreeable contrast, and throw back to advantage the landscape seen in the distance. The accessories would imply that the cavalier is the portrait of a sculptor of the ancient school of Antwerp.

GONZALES was placed under the tuition of David Ryckaert the elder*: after studying the works of

* I see by some verses in Corn. de Bic, p. 100, that this Ryckaert

Anthony Van Dyck, he adopted his style, but upon a smaller scale, as is sufficiently proved in his pictures, which retain the same manner of pencilling as that artist adopted in his portraits. He appears to have been inspired with the same genius; and his contemporaries, to signify that such was their opinion, gave him the nickname of the "Little Van Dyck." Gonzales' works were much esteemed by the most illustrious patrons of his day; namely, King Charles I. of England, the Archduke Leopold, and the Prince of Orange, for whom he painted several pictures, and received from the latter personage a double gold chain. These liberal marks of favour (as d'Argenville observes), when dispensed by princes to men of talent, serve to embellish their memory, while they confer additional grandeur on monarchical fame. The truth of this is authenticated by all historical records handed down to us. If monarchs do not encourage the arts, they soon decline and decay; but when they set the example, their patronage influences the public taste, as in the instance before us, when wealthy imitators soon sought the productions of this artist. Mr. Van Eyck, a magistrate of the city of Antwerp, employed his pencil; so did that admirer of the arts, Mr. Bax, of

painted mountainous landscapes, with running water; and I must confess I do not recollect ever to have seen a picture by that painter, who must not be confounded with his son (also named David), and who is known generally by representations of conversations of peasants, corps-de-garde, and subjects of witchcraft.

Brussels, who possessed, it is said, several of his choice paintings.

It is stated by Corn. de Bie, that Gonzales became the son-in-law of old David Ryckaert ; but his wife does not appear to have lived long after their marriage. According to Descamps (who obtained the following information from Gonzales' epitaph), he married the daughter of Mr. Lonegraeve, and by this alliance considerably increased his wealth. But his good fortune was disturbed by the following melancholy events : first, the death of his daughter, Gonzaline Coques, which happened 11th October, 1667. Three years afterwards (1670) he lost a son ; and, to complete his misfortunes, his wife died the 2d July, 1674. These domestic calamities made him disconsolate. To rouse him from his state of melancholy, his friends at last prevailed upon him to enter upon a third marriage with Catherine Ryshenvels, with whom he lived ten years, and died 18th April, 1684. His remains were deposited in the tomb he had chosen for the sepulture of his family, in the chapel of the Virgin, in the church of St. George at Antwerp.

Several of the finest pictures known of this master having been in my possession at various periods, I have had many opportunities of becoming acquainted with his different styles, as well of his portraits as of his manner of painting animals and landscapes, which he executed most skilfully. One of these excellent specimens is a picture on copper, representing a land-

scape at sun-set, with a lady and cavalier on horseback, followed by a black servant and a dog. The figures, animals, &c. are beautifully painted; and every part deserves encomium. I sold it to Her Majesty the Queen of the Netherlands, who presented it to His Royal Highness the Prince of Orange, in whose collection it is to be seen at Brussels. Another picture, now in the possession of the Right Hon. Sir Robert Peel, I bought at Antwerp, from Mr. Mettepenning, in 1826. The subject is a family group of eight figures walking in a garden; painted on canvas; height 27 inches by 35. But the most celebrated work I have seen of his is the one engraved in Le Brun's gallery, by Moitte; it afterwards passed into that of Lucien Bonaparte, in whose collection it is etched by Leonetti, under the title of "Reposo Campestre," and represents a lady and gentleman seated in a garden, surrounded by their family and five dogs; a splendid fountain of Neptune, symbolical of navigation and commerce; other accessories are introduced with great taste. All the excellences of the painter's abilities are combined in this picture: he has admirably managed all the details of the landscape*, which, for its harmony, grada-

* Mr. I. Smith is wrong in stating in his fourth volume, page 256, No. 10, that "*The landscape portion of this excellent picture is by the hand of Artois.*" It is a sad mistake to attribute Gonzales' works to the inferior talents of Artois, whose manner of painting is entirely different.

tion of tints, and beautiful execution, will bear comparison with the works of any other great master. I bought this picture at Paris, in 1823, from M. Gasson (related, I believe, to Lucien Bonaparte), and sold it afterwards to His Royal Highness the Prince of Orange (whose collection is one of the most choice ever brought together).

Another picture that I admire very much, was sold in the second day's sale of the collection of Admiral the Right Hon. Lord Radstock (which took place 13th May, 1826) for 465 guineas, and is described as follows : " The Verbiest family, assembled in the paved vestibule of their country seat, in the corner of which a fountain is playing. The mother, seated, is surrounded by four children ; their father, accompanied by a favourite dog, has just entered at a portico supported by caryatid figures, and roofed with vines, which opens to a landscape, in the manner of Rubens. Upon a yellow curtain, behind the chair of the mother, the arms of the family are impressed." This charming bijou is painted on copper ; height $21\frac{1}{2}$ inches by 28. It now adorns the collection formed by His late Majesty, George IV.



GERHARD DOU.

Born at Leyden in 1613, died in the same town 1674, aged sixty-one.

13. THE ASTRONOMER.

Panel; height 12½ inches, width 8½.

An effect of candle-light, rendered with a truth and delicacy perfectly wonderful. It discovers the philosopher at night, in the attitude of profound study, before a window; with one hand he holds a candle, which throws its light on the volume before him; the other, resting with a pair of compasses on a celestial globe, appears about to aid some calculation. A bottle, half full of liquor, and an hour-glass are placed on the sill of the window, which is arched above, and supported by two columns; one of them is surrounded by a curtain, a Cupid is cut in bas-relief on the other. It is the same model of Cupid represented on a column found in the famous picture, known by the name of "La Jeune Ménagère," dated 1658, in the museum at the Hague. From this we may presume it was painted about the same period.

This precious gem is worthy of the highest estimation, justifying the great reputation of this master. It comes from the gallery of Hesse Cassel, from whence it was

taken by the French during the late war in Germany. It was sold at M. Laperière's sale in 1817, and in that of Joseph Barchard, Esq., in 1826, for 300 guineas.

£224. 14s.

Bought by Charles Robert Ayres, Esq.

14. THE DOCTOR.

Panel; height 11 $\frac{3}{4}$ inches, width 8 $\frac{1}{2}$.

A doctor, dressed in a robe with open sleeves, is standing near a window, holding a bottle in his hand. A woman has just entered his study to consult him on the illness of a child she holds in her arms. A striped belt, negligently thrown on the window-sill, is grouped with an open book, a copper basin, an hour-glass, and a sealed parchment. These accessories are varied with taste. A curtain, which is of remarkable execution, brings to the mind his celebrated picture of the Dropsical Woman, in the Louvre; and where he appears to have represented the same doctor described in this picture.

From the collection of the late M. le Chev. Sebastian Erard.

Now in the possession of Colonel Biré.

No school has exercised more patience and perseverance in the pursuit and accomplishment of its studies than the Dutch; and its attainments are proved in those exquisitely finished cabinet pictures which

have at all times excited admiration. Gerhard Dou was one whose works were most highly appreciated; and Holland, with great reason, placed him among the most celebrated painters whose talents did honour to that nation. He had the advantage of studying under the renowned Rembrandt, who bestowed upon him his best advice, of which he profited so well that he attained that high perfection characterized in all his works. He possessed excellent taste; and although all his pictures are of small dimensions, his drawing is elegant and correct, and the effect of his colouring is most admirably managed. There is no doubt that he was far superior to all who followed his steps: there are writers, however, who vaunt the works of his pupil, F. Van Mieris, as comparable to his. I have never seen any of his paintings that could be placed in competition with the picture of "*La Jeune Ménagère*," in the museum at the Hague, or "*La Femme Hydropique*," in the Louvre, both of them by G. Dou. In the annals of the Louvre it is stated that the latter picture was bought by the Elector Palatine for 30,000 florins: he presented it to Prince Eugene; at the death of whom it passed, by inheritance, to the house of Savoy, and was added to the gallery at Turin. The King of Sardinia, it is said, made a present of it to General Clausel, who sent it to the Directory, by whom it was placed in the Louvre, where it still remains one of the finest ornaments of the kind in France. We know that, during the time of the French Republic and that of the

reign of Napoléon, all the chef-d'œuvres that were found in the countries conquered by their armies were carried off; and Napoléon, knowing well that the arts are the best attributes of a monarch's greatness, turned it to the best advantage by dazzling the French people with these splendid ornaments of his triumphs.

Many writers of the life of this painter have fallen into the error of calling him Gerhard Douw, or Dow; but this is incorrect, for the pictures signed by him are marked G. DOV. At that epoch the V was used indiscriminately with U, so that his real name was Dou.



ANTHONY VAN DYCK,

Born at Antwerp in 1599, died in London 1641, aged
forty-two.

15. THE PORTRAIT OF FRANCIS DE QUESNOY.

Canvas : height 30½ inches, width 32¾.

For portrait one cannot sufficiently admire the sublime pencil of Van Dyck. He has represented with such success the characters of his age, that they seem the very image of life itself; for not only has he represented the person, but also the very thoughts are expressed in the countenance. In this respect this talented painter has risen to the greatest degree of excellence that it is in the power of art to produce.

The face of the celebrated sculptor is interesting; his look is full of expression, and denotes a character tinged with melancholy. His brown hair is softly executed; a ruff falls flat on his black mantle, which is very full, and covers the greater part of his person. In his hand he holds an antique head of a faun sculptured in marble. Van Dyck, in representing his friend, the celebrated De Quesnoy, has paid particular attention to the execution of this work, which may rank amongst the finest productions of this wonderful master.

At the bottom of the engraving which was taken from this picture in 1751, by P. Van Bleecck *, there is found written, " Francesco Di Quesnoy, called il Fiammingo, a sculptor ; born at Brussels in the year 1594, and died at Leghorn the 12th July, 1643, by a slow poison given him by his brother, who confessed the fact before he suffered. — *Bellori*."

16. SILENUS.

Curtas ; height 52½ inches, width 43.

The old Silenus, tottering in his intoxication, holds a vase negligently in his hand, spilling his liquor ; a satyr, who is supporting him by the arm, has his head adorned with a chaplet of vine leaves, and embraces a Bacchante, who holds a tambourine. This piece, which, for its bold execution, we may consider as a study, comes from the collection of M. de Vink Wessel, of Antwerp, where it was sold in 1814, for 1,200 guildens.

* Mr. John Smith knows very well that there is but one print of Francis de Quesnoy, surnamed Fiammingo, and which was engraved in mezzotinto by P. Van Bleecck, in 1751, after the painting which formed part of this collection. This is indeed observed by Mr. Smith, in the 3d volume of his Catalogue Raisonné, page 98, No. 339. But in another part of his work, at page 37, No. 32, he attributes the same engraving to a painting in the gallery of Potsdam: he there says: "*Portrait of a sculptor, holding the model of a head in his hand. Probably the portrait of Fiammingo ;*" thus leaving a doubt about his assertion, though he affirms that it was "*engraved in mezzotinto by*

FROM all the information handed down by various writers we are enabled to collect that, from his youth, Van Dyck gave promise of remarkable talent; and, as this became developed with his advancing years, he soon surpassed all his fellow students. The following anecdote will prove the fact: Rubens, being constantly occupied throughout the day, sought the recreation of a walk almost every evening; during this absence his scholars never omitted the opportunity of viewing the progress he had made in the course of the day, which the old servant of Rubens, named Valveken, enabled them to do, with the understanding of his receiving some emolument from the young men for the permission: this was annually given. By these means they had the advantage of studying the way in which their master prepared his works, and his manner of finishing them. On one occasion the young artists were so eager to view the progress of a picture, that, in pressing forward for closer examination, they pushed Diepenbeeck

Van Bleek in 1751." As Mr. Smith has never seen the second engraving which he mentions, he ought not to lead others astray with observations founded on his own imagination; for these two pictures have nothing to do with each other, as will be seen by the catalogue of Matthias Oesterreich, of the gallery of Sans-Souci at Potsdam, printed in 1771, page 75, No. 81, where it says: "Portrait d'un homme. Cet homme a dans la main une tête de plâtre, qui paroît représenter celle d'Homère. On ne sauroit dire avec certitude si Van Dyck a voulu représenter par ce buste un sculpteur ou quelque savant. Je ne sache point que ce portrait ait été gravé. On voit bien que ce morceau n'est pas achevé: d'ailleurs il est peint avec aisance."

against the painting, when part of the arm and the face, which Rubens had just finished, were unfortunately much injured. The greatest consternation seized them, and, dreading the displeasure of their master, John Van Hoeck, with admirable presence of mind, said, " My dear comrades, there is not a moment to be lost; by some means we must endeavour to repair this unlucky accident; we have still three hours left; the most able among us must take the palette and strive to do his best. For my part, I vote that Van Dyck undertake it; for he is the only one likely to succeed. This was instantly and unanimously approved of. Van Dyck, the only one diffident of his own success, took the pencil with fear and hesitation, but restored the injured parts so inimitably, that several writers state, even Rubens, on seeing his picture the following day, observed, in the presence of some of his pupils, " This arm and face (alluding to those repainted by Van Dyck) are not the worst part of my performance yesterday. The anecdote may be true; but that Rubens should have taken Van Dyck's work for his own appears to me a matter of doubt. I am more inclined to believe that, having received information of the circumstance, and admiring the talent displayed by Van Dyck, he took this delicate method of complimenting his gifted scholar.

It is certain Van Dyck so clearly understood his master's art, that, in several of his works, he appears to have snatched the genius of Rubens' self; and so perfectly has he identified himself with that

great man, that many of his own paintings remain still confounded with those of his master. I have not the slightest doubt, that the portraits of the President Richardot and his son, placed in the Louvre as the works of Rubens, were executed by Van Dyck, about the same time as his celebrated portrait of Govartius, now in the National Gallery.

Van Dyck's handling, when in the school of Rubens, had great similitude to the latter; still, if we observe the works of the two painters with attention, their pencilling has a different turn. Rubens' texture of colouring is not so highly modelled as that of Van Dyck, and is distinguished by a flourishing mode of execution: Van Dyck's, on the contrary, is more highly wrought; but he did not possess the fire of Rubens, and consequently studied the generality of his works more completely.

In the *History and Antiquities of the Castle and Town of Arundel*, by the Rev. M. A. Tierney, F.S.A., vol. ii. p. 490, is a letter, written from Antwerp, July 17, 1620, to the Earl of Arundel, by an agent, of which the following is an extract: "Van Dyck lives with Rubens, and his works are beginning to be scarcely less esteemed than those of his master. He is a young man of one-and-twenty. His parents are persons of considerable property in this city; and it will be difficult, therefore, to induce him to remove, especially as he must perceive the rapid fortune which Rubens is amassing."

This account is the more interesting, as by it the

parents of Van Dyck appear to have been persons in a better situation in life than other writers have stated; and also, that the Earl of Arundel, who was then making his collection of the works of art, had invited him to England at that period. However, Van Dyck's pencil was afterwards engaged for the noble Earl, whose portrait he painted.

This well-known picture, which Van Dyck executed after his return from Italy, was once in the Orleans Gallery; it now adorns the Stafford collection* (which has descended to Lord Francis Egerton), and is engraved in that work, where it is thus described: "The portrait of Thomas Howard, Earl of Arundel. This portrait, in common with Van Dyck's finer productions, merits the admiration of every lover of paintings, as a fine picture. It possesses other and stronger claims to his veneration, as

* Mr. Smith speaks of a study that, according to his own opinion, Van Dyck made for this portrait. See his *Catalogue Raisonné*, Part iii. page 184, No. 630: "*Portrait of Lord Arundel, painted with full impasto of colour, exceedingly fresh and brilliant in tone; 21½ in. by 18 in. Value 140 guineas. A finished study, done on cartoon, for the superb portrait described in page 93, No. 322.*"

It is an injury to the memory of Van Dyck that such a trumpery painting should be attributed to that celebrated man, and misleading those who have no better information than Mr. Smith's writings. He must know that this picture, said to be a Van Dyck, is only a poor modern copy, and I told him as much while it was in his possession, and before he published his multifarious volumes I convinced him of the fact, by pressing my thumb-nail on the frill; and that mark, if not since obliterated, will still give ample proof of the truth of what I state. How then can he presume to call it a study of Van Dyck?

the resemblance of a nobleman to whom the commonwealth of arts, science, and literature, are in an especial manner indebted. During a long residence on the continent, Lord Arundel formed one of the most magnificent collection of pictures, marbles, and drawings ever known, and was, at the same time, the encourager of living merit wherever he discovered it. Whilst in Germany, he met with Hollar, whom he patronized and brought with him to England; and that ingenious artist executed many beautiful etchings from pictures and drawings in the Earl's cabinet."

Van Dyck's journey to Italy considerably changed his manner, which became entirely his own. By losing sight of the Antwerp school, and studying the Venetian painters, he adopted a style totally distinct from that of Rubens. This alteration was particularly observed and admired on his return to his native place. The paintings he executed for several churches were very remarkable; and it is much to be regretted his historical subjects are so few in number. This may be attributed to his departure for England, where he was constantly employed on portraits, this country not affording those opportunities to painters, like the low countries, of embellishing churches and convents. He had nevertheless the satisfaction, when settled in London, of participating in one of the most elevated epochs that the annals of art have transmitted to us. This was under the reign of King Charles I. So great a

patron was this monarch, that he invited to his court the most eminent painters ; and if Van Dyck did not receive at his first visit here (as stated) the due reward of his talent, the King, a prince of refined taste, became so captivated with his works, that his principal palaces were adorned with them, and, at the same time, lavished upon him favours and honours. By this generous example, the nobility and gentry became admirers of the illustrious Van Dyck, who soon arrived at the height of his glory and fortune. His accumulating occupations betray neglect in many of his works : this was more perceptible in the latter part of his life, when, becoming enfeebled, his pencil lost its pristine vigour, so that many of his last pictures might be doubted by those not thoroughly acquainted with these facts.



GERBRANT VANDEN EECKHOUT,

Born at Amsterdam in 1621, died 1674, aged fifty three.

17. THE MEETING WITH REBECCA AT THE WELL.

Canvas; height 30 inches, width 42½.

The sun, about to set behind the mountains, indicates the approach of evening; at the same instant the servant of Abraham, arriving near the city of Nakor, meets Rebecca at the well, where the maidens from the city come to draw water. Here Rebecca, dressed in a simple habit, is bearing a pitcher of polished brass; and a man in an Asiatic costume is conversing with her. Behind him are seen several camels, and the persons of the suite who form the caravan; lower down, on the left, are some other women drawing water; and near them are scattered a flock of sheep, guarded by a shepherdess.

Every part is pleasingly varied, according to the history of the subject.

It is signed G. V. Eeckhout, fecit A° 1661.

MOST of the scholars of Rembrandt have been excellent colourists: Gerbrant Vanden Eeckhout was of this number, and had the honour of ranking among

the best for representing historical compositions and portraits the size of life. It appears, however, that he found his cabinet pictures turn to a better account: they are consequently more in number. He took pleasure sometimes in painting conversations and similar subjects to those of Gerard Terborch; not that he attempted to imitate him, but probably to please the fancy of the amateurs of his time. One of the finest pictures I have ever seen of that kind was brought to this country by my father, in 1810: it represents an apartment where three cavaliers are seen at a table, playing at backgammon. The officer wearing a cuirass, and who is seated, is attentively considering what his opponent, standing at the other side of the table, is just going to do, as he is in the act of moving one of the men; the third gentleman, who is leaning with his arm on the back of his chair, with a pipe in his hand, appears not less interested in what is going on.

The subject is composed with simplicity; and the expression of each countenance is depicted with great truth. This picture, which shews what Vanden Eeckhout was able to produce in that line of painting, is on canvas, in height $16\frac{1}{4}$ inches by $14\frac{1}{4}$ inches, and is now in the possession of the Duke of Sutherland. It is engraved by W. Finden, in the Stafford Collection, under No. 111.



BENVENUTO GAROFALO,

Born at Ferrara in 1481, died 1559, aged seventy-eight.

18. THE HOLY FAMILY.

Panel; height 16½ inches, width 22.

In a ruined building the infant Jesus is sitting upon the knees of the Virgin; the little St. John, who holds a lamb in his arms, is standing near St. Anne; another saint is sitting behind her. Joseph, who is leaning upon a pillar, is in conversation with St. Thomas, whose head is covered with a red cap. Every part of the distant landscape is executed with a lively touch and brilliant colour. This picture was painted at the best period of the master's life, after he had studied and well considered the works of Michael Angelo and Raphael. It was one of the choicest ornaments of the collection of the late George James Cholmondeley, Esq., and was exhibited in the British Gallery in 1828.

£116. 11s.

Bought by Mr. P. Norton.

BENVENUTO TISI, called GAROFALO, had several masters; he studied first under Domenico Laneto, and on leaving him he went to Cremona, where he remained two years under the tuition of Boccacino

Boccacci; when, having in 1500 then accomplished his nineteenth year, he went to Rome, and was so enraptured on viewing the works of Michael Angelo Buonaroti and Rafaele, and studied them so attentively, that he reformed the dry and stiff manner he had contracted from his former masters. His ardent perseverance overcame all impediments that stood in the way of his success, and in due time he reaped its fruits.

For change he travelled to Mantua, and was occupied there nearly two years; he then returned to Rome, and became intimate with Rafaele, from whom he received the best instruction: he was also employed by him in the Vatican, and may be considered among those who did the greatest honour to his school.

Garofalo had now been absent several years from his native place, when some family affairs demanded his presence at Ferrara. His fellow citizens were delighted at seeing him again, and his noble performances excited their wonder and admiration. The Duke received him in the most gracious manner, and instantly encouraged him by several commissions. His pencil was further engaged for several religious establishments. At the age of forty-eight Garofalo lost the sight of one eye; but continued the execution of his works with the same care and finish as before, until his sixty-ninth year, when he became totally blind, and lived nine years in that state of privation.

He was religious and beneficent: as a proof of

which, he had been in the habit, for twenty years, of working gratuitously every festival for the convents : and among his best friends he reckoned the names of Giorgione, Tiziano, and Giulio-Romano.

One of the finest works of Garofalo, within my recollection, is the vision of St. Augustine, described as follows in the British Gallery, in which it is engraved by P. W. Tomkins :—

“ St. Augustine had been long engaged in an unprofitable attempt to illustrate the doctrine of the Trinity. At length he desisted ; being warned in a vision by a little child, who appeared to him seated with a ladle in his hand by the sea-side, that it would be more easy for him to transfer the entire contents of the ocean into a small hole which he had made in the ground, than for any exertion of the human intellect to reach the heights of that sublime mystery.” This picture is ingeniously composed with all the elegance and characteristic execution of this exquisite painter. After adorning the Corsini Palace at Rome, it was imported into this country by Mr. Ottley, in 1801 ; was afterwards bought by Admiral Lord Radstock, and passed into the possession of the Rev. William Holwell Carr, who so generously bequeathed his valuable collection to the nation. His name will thus be handed down to posterity, and command our gratitude as a benefactor, in contributing such treasures to the new Temple of the Arts—the National Gallery.



PETER GHEYSELS,

Born at Antwerp. Lived in the seventeenth century.

19. DEAD GAME.

Copper ; height 15 inches, width 16½.

This picture, which he has signed at length (Peeter Gheysels), represents a dead swan, a hind, two wild rabbits, partridges, and numerous birds of different kinds scattered about. A column, a vase, and hunting accessories, form an *ensemble* as varied as it is elegant. At a distance is a country view, and the whole is finished with admirable similitude to nature.

From the collection of the Hon. George John Vernon.

£34. 13s.

Now in the collection of James Morrison, Esq., M.P.

FORMER writers have given no date to this painter's birth or decease. He is said to have been a pupil of John Breughel, whom he so closely imitated in several of his small landscapes, that they sometimes pass for the productions of the latter. But Gheysels knew too well that an imitator seldom surpasses the master he takes for his model, and therefore adopted quite a new style, that of representing dead game, &c.

The time which he took to finish his pictures renders the beautiful works of his latter period few and little known. The celebrated collection of Henry P. Hope, Esq.* (which was formed with great judgment by his ancestor, De Heer Hope, of Amsterdam, in 1771,) contains the finest specimen of this painter I am acquainted with, representing a peacock, some accessories of the chase, and a gun suspended from the branch of a tree : in front, a dead swan, a variety of birds and game, with plants, foliage, and insects ; all admirably finished. It is on copper ; height 19 inches by 16 $\frac{3}{4}$. The name of the painter is signed on a pedestal, on which a vase is placed. In the same collection is a second picture by him, painted also on copper ; height 24 $\frac{3}{4}$ inches by 33 ; the subject of which is a Dutch fair, with numerous figures engaged in various amusements : in the centre is seen the town-hall, and a carriage with a pair of horses is driving towards the road leading along the river to the right. This picture is signed

PEETR. GHEYSELS,
INVENTOR ET PINXIT,
1687.

Another fine specimen is in the possession of the Baron I. Steengracht van Ooscapelle, the subject of which is similar to that described under No. 19, above.

* Now added to that of Henry Thomas Hope, Esq., in Mansfield Street.

GIULIO-ROMANO,

Born at Rome in 1492, died at Mantua 1546, aged fifty-four.

20. THE HOLY FAMILY.

Panel ; height 32½ inches, width 24.

It would be difficult to name a second picture by this painter to compare with the present. It bears more resemblance to the beautiful works of Rafaele than to any other of Giulio-Romano, and no doubt the hand of Rafaele took a considerable part in the execution of this excellent work ; for the head of the virgin is after the same model which the latter has introduced in his most important works. The Virgin is seated—a veil thrown over her head falls on her shoulders, and the drapery over her knees is of a beautiful blue. She supports her Child, standing on a cushion, having in his little hands the end of a scroll, on which the words “ *Ecce agnus Dei* ” are easily deciphered. St. John is holding the other end of the paper, about which they are disputing, and the Virgin, with a sweet expression, seems to invite him to yield to the infant Jesus. At a distance, under an obscure portico, is seen St. Joseph with a lighted lantern in one hand ; with the other he is leading the ass which is to aid their flight into Egypt.

It is impossible justly to describe the beauties of this picture, which must be considered one of the finest of its

kind, not only as regards the pure and elevated character of the design, but also from the beauty of the pencilling, —qualities that have always been so much admired in this great school.

Formerly in the possession of Lord Gwydir.

£546.

Now in the possession of H. A. J. Munro, Esq.

21 AND 22. TWO FRESCOES.

Height 59 inches, width 32.

These paintings, which in 1812 were in the collection of Lucien Bonaparte, are found among the engravings of his gallery, where it is said that—"These frescoes, representing angels, each holding a flambeau, were taken from the walls of the church of the Trinity at Rome, where, before their removal, the colours had much faded; but being by a peculiar process secured upon canvas, they have, with the assistance of varnish, resumed their original freshness*." They are painted in a very grand style, and bring to mind the great and flourishing epoch of the sublime Roman school.

THE family name of this artist was Pippi; but he is commonly known by the name of Giulio-Romano. His rare talent and his amiable and affable demeanour so entirely gained the friendship of Rafaelle, that he

* Palmaroli first discovered this new process.

was not only treated by him as a brother, but made, at his death, one of his principal heirs. Raffaele and Giulio-Romano, as painters, were two of the most learned in the art who ever existed: none understood better than they the sublime style of antiquity, having studied and entered into it thoroughly; their conceptions harmonized so well, when they worked together, that it requires an experienced eye to distinguish the pencil of Giulio-Romano from that of Raffaele, who received great assistance from his illustrious scholar. He was not only employed upon those grand works in the Vatican, but we have specimens of his execution in the seven marvellous cartoons now at Hampton Court Palace. On viewing them it may be seen where Giulio has been occupied on several of them, but principally on two,—one representing the apostles Peter and John at the beautiful gate, and the other Paul and Barnabas at Lystra. These are very remarkable, as he appears to have worked more upon them than on the others; this may be detected by the delineation of several parts, which are of an exaggerated character, termed by some, with good reason, boldness. Raffaele's designs are exemplary for a purer style, which may be traced throughout all his works. From these principles he never departed, as may be proved from his earliest to his latest productions.

It is well known that when Michael Angelo Buonaroti was painting the Sistine Chapel, and occupied on those works which have surprised the world, several great men were excited by curiosity to watch

the result. Raffaele, well aware of what he was capable of producing, became very desirous of viewing their progressive appearance, as more interesting to him than when in their finished state. He obtained this favor through the intervention of his friend Bramante, to whom the keys were intrusted while Michael Angelo was absent. On its coming to the knowledge of the latter that his works had been shewn without his consent, he was highly incensed ; which has given rise to the report that from that time Raffaele's paintings partook of a grander style. I cannot doubt that the works of so wonderful a master contributed to the advancement of the art in general, and that the elevated mind of the divine Raffaele could discriminate their beauties : still let it be borne in mind that he knew Michael Angelo's excellencies previous to this period, and I should be rather inclined to attribute his improvement to that general discernment consequent upon his assiduous study and constant application. Had his life been spared, the grandeur of his pencil would have acquired fresh powers of execution.

Michael Angelo, more than any of his predecessors, had shewn the magnitude of his conceptions, both as an extraordinary painter and sculptor. The advantage he gained by the study of the ancients was developed in his capacity for delineating the most difficult attitudes of the human figure ; and he represented them with that characteristic force which was the offspring of his vigorous mind, and which perhaps, in some of his works, even bordered upon exaggeration.

This peculiarity Giulio-Romano so far imitated, that his handling may be discovered when he worked in concert with *Rafaëlle* ; for the genius of the latter never led him to adopt any extreme or unsuitable appendage: like the industrious bee, he soared only to select what was necessary for his purpose, and distributed the parts in such correct proportions, that nothing appeared misplaced or wanting to perfect the whole design.

This leads us to reflect on the time when the Roman school was at its zenith: but, as all things are transitory, so the unexpected death of *Rafaëlle* appears to have thrown a damp on all around him. Giulio-Romano and *Giov. Francesco Penni*, who inherited the greater part of his wealth, continued to work together, and *Perino del Vaga* (who had espoused the sister of the latter) became associated with his former companions, who were already engaged for *Clement VII.*; but, separating soon after, the far-famed Roman school fell, for want of that exciting emulation of which the immortal *Rafaëlle* was the supporter and the leader.

Giulio afterwards went to Mantua, where he executed those renowned works for the palace of the T, of which so many authors make mention ; but, from that period, it may be discerned he had lost his Mentor. The inferiority of several pictures of his latter time to those produced at Rome, is very perceptible.

JOHN BAPTIST GREUZE,

Born at Tournus in 1726, died at Paris 1805, aged seventy-nine.

23. LA CONFIDENCE.

Panel; height 40½ inches, width 32.

Two beautiful girls, in a bower, are accompanied by a little dog, which the artist no doubt introduces as the symbol of fidelity. This subject presents a sentimental allegory: it is that of a lovely and innocent girl, who receives with surprise a communication which she was before ignorant of. Her astonishment and joy are expressed with extraordinary talent; her emotions and looks, when her friend reposes in her bosom a secret of which she had borne all the weight, are portrayed with great truth. The pencil of the celebrated Greuze was always guided by the sentiments of love, and no one knew how to represent amiable or graceful subjects of this kind better than he did. That he knew how to touch the heart is proved by the realities which his pencil brought forth. A painter should always be guided by nature; and it is impossible to be more so than Greuze has been in this painting.

In the possession of the author.

GREUZE's talent developed itself at an early age, which is generally a promising mark of genius. His father, disliking the profession of a painter, in vain endeavoured to persuade him against it. The artist, Grandon, happening to pass through Tournus, was so pleased with the young Greuze's disposition for the art, that, having obtained his father's consent, he undertook his instruction, and took him with him, first to Lyons, and afterwards to Paris. Here Greuze began by painting portraits; and, in order to improve himself in drawing, he attended the academies to study after the model; but he would never compete with his companions for the prizes which were yearly distributed. Still his ardent but retired occupations did not pass unobserved: his progress was remarkable, and his natural talent for that lovely sentiment of expression with which he animated his female heads was soon discovered and appreciated, and is still highly valued in his works. His moral subjects are told with inconceivable interest and truth. This was particularly noticed by M. Pigalle, a sculptor of eminence, who, thinking him deserving of the honour, presented him to the Royal Academy; on which occasion he was greeted by the unanimous applause of its members, on viewing his picture of "L'Aveugle Trompé," which was bought by that admirer of the arts, M. A. L. de Lalive de Jully, for whom he also painted "Le Père de Famille* qui ex-

* Now in the collection of the Banker, M. Delessert, at Paris.

plique la Bible à sa Famille," " Le Petit Boudeur," " La Deiveuse," and many others, receiving liberal prices for the whole. The year 1763 was the most successful period of Greuze's life ; his picture known as " La Piété Filiale," which he exhibited in the month of December, obtained the universal applause of the Parisians ; and the *Mercure de France* addressed the following verses in its praise :—

Maître et rival de la Nature,
 Greuze, où sont tes princeaux ? daigne me les prêter—
 Mais tu peins la volupté pure,
 Et je ne sais que la chanter.

* * * * *

Dans cet âge folâtre, où pour une ame tendre
 Tout est l'image de plaisirs,
 Où le philtre de nos desirs
 Est un Phénix qui renaît de sa cendre ;
 Les contours élégans d'un bras fait pour l'Amour,
 Une taille légère, une gorge naissante,
 Tout nourrit dans mon cœur cette flamme vivante
 D'où naît Vénus, qu'elle enfante à son tour—
 Aurais-je pensé que mon ame
 Pût s'enivrer d'un plaisir plus flatteur !
 Est-il volupté que celle dont la flâme
 Brûle des mêmes feux, et les sens, et le cœur ?
 Il en est une, oui ; tendre, moins agitée,
 Douce, durable, ame du sentiment ;
 Greuze l'a peinte, et mon cœur l'a goûtée.
 Qu'avec transport, dans ce moment,
 Je me suis dit, je serai père !
 Mes enfans, en pleurant, me fermeront les yeux.
 Sur mes petits-enfans ma mourante paupière
 Fixera ses derniers adieux ;

Et mon dernier regard, élançé vers les Cieux,
Les bénira dans les bras de leur mère.

One of the most amiable subjects I have seen of this master is the charming picture now in the Louvre, representing "*L'Accordée de Village*," painted for the Marquis de Marigny, and engraved in 1770 by J. J. Flipart. The mind of Greuze was always occupied ; and much as his society was courted, he never neglected his studies : this accounts for the numerous valuable works he has left behind him. His great repute, and the praises bestowed upon him, did not escape the envy of some, who endeavoured to obscure his fame, under the pretext that he did not understand the grandeur of the art. Greuze, anxious to subvert such malevolence, went to Italy with the Abbé Gougenot : but his sojourn at Rome did not improve his style ; on the contrary, the perfection at which he strove to arrive, in some of his paintings, destroyed the charm of that delightful naïveté so entirely peculiar, and so much admired in his best works. However, on his return to Paris, his good sense soon discovered that he was misled in the attempt to imitate others, and, proceeding as before, he became more and more admired.

About the year 1770 the three following pictures were exhibited in the Louvre, "*La Prière à l'Amour*," "*La petite Fille et le Chien*," and "*Le Baiser envoyé*." The public was extremely gratified with them ; they were bought by the Duke de Choiseul, in whose cabinet they were engraved under

Nos. 119, 120, and 121, and have since been brought to this country. The picture of "*La petite Fille et le Chien*" was first sold at the Duke's sale (in 1772), for 7,500 francs, or £300; again in the sale of George Watson Taylor, Esq., at Erlestoke Park, on the 24th of July, 1832, for £703. 10s.; and is now in the possession of Richard Foster, Esq.

Two other fine specimens are "*La Prière du Matin*," in the choice collection of M. Waldot, and "*La Laitière*," in that of the Baron Rothschild, at Paris.

It has already been stated that Greuze had been presented as an academician; but he had still to fulfil the general and indispensable rule, that every member, at a fixed period, should present a picture to secure his admission. This Greuze still refused to do; the time having expired, the Academy, taking into consideration his eminent talent, and unwilling to exclude him entirely, interdicted him only the right of exhibiting his works in the Louvre so long as he continued refractory to the required formality. This determination made him concede; but he would only be received as a painter of the first order, and not merely as a portrait or conversational painter; because he considered his capability far superior to many academicians, who had been received as historical painters, while he was rejected as such. With this view he presented, for his admission, a picture of the Emperor Severus reproaching his son Caracalla for his intention to assassinate his

father. I can easily conceive this was not a subject suited to the pencil of this master, and that it would even be a difficult one for any historical painter. But it was just that epoch when the French began to admire the heroic, and Greuze was probably led away by this feeling. But had he well reflected, he would have selected, as much more congenial to his taste, a subject for the introduction of nymphs. Every great master has his peculiar forte in which he is transcendent; the result in this case was that the academicians were not satisfied, and refused to receive him as an historical painter.

Whether there might have been any spirit of envy in this determination, it is not for me to decide; it certainly occasioned great mortification to Greuze, who broke off all communication with them, and sent no more pictures to the exhibitions. At the revolution (1789) the Royal Academy was broken up, after which he again began to exhibit. At that period age had greatly enfeebled his powers of execution, but he still received the approbation of the public, and continued painting until he was nearly eighty years of age. He died on the 21st of March, 1805, leaving two daughters, who both follow the art, and, with many others, imitate the style of their father.



JOHN HAKKERT,

Said to have been born at Amsterdam about 1636.

24. VIEW IN A FOREST.

Panel; height 18 inches, width 13 $\frac{3}{4}$.

The works of this master are very scarce. He had sometimes the peculiar fancy to paint forests or vistas of trees, where the sun's rays are piercing through their foliage. Such is this specimen, which represents the entrance of a wood, varied by large groups of trees, drawn with great elegance. In the centre is a piece of water, into which a stag, pursued by huntsmen, has thrown himself. This pleasing composition is touched with spirit, and its colouring is illusive. The figures are painted by Lingelbach.

HAKKERT, who was an excellent landscape painter, is not so well known in England as he is in France and Holland; some of his works are composed in a style similar to those of Both, where rocks, rivers, and mountains present the most agreeable scenery under the effect of sun-set, and which bring to mind the elevated and various appearances of nature in Germany and Switzerland, where he delighted to study,

It so happened that his attention was attracted to an unfrequented part of the country, of the most picturesque description, where he had taken many views, when the peasants, having frequently observed him strolling from one place to another, and not comprehending the meaning of his drawings, concluded he must be a sorcerer, and took him by force before the nearest magistrate, who, having heard their suspicions against Hakkert, whom he knew perfectly well, instantly discharged him, not without laughing at the strange adventure that had befallen him.

One of his finest pictures I remember to have seen is that in the collection of Hendrik Muilman, sold at Amsterdam on the 12th of April, 1813, for 1,400 guldens: it is described in the catalogue of that sale under No. 56, and is still, I believe, in the possession of De Heer W. F. Mogge Muilman, of the same city. It is adorned with exquisite figures and cattle, by A. vande Velde, who was a friend of Hakkert, and often enriched his works. There is also a fine picture of his at M. Lafitte's, at Paris, of large dimensions. Another beautiful specimen, representing a view of the wood at the Hague, in which A. vande Velde has introduced some sportsmen and the Stadholder's carriage, drawn by six grey horses, was sold for 8,500 francs, under No. 110 of the second sale of M. Laperrière's collection. I bought this picture, with most of the choice cabinet of the late M. Cornelius Reynders, of Brussels, in 1821. In 1826 it was in the collection of the King of Bavaria.

FRANCIS HALS,

Born at Mecklin in 1584, died at Haarlem in 1666, aged eighty-two.

25. PORTRAIT OF A LADY.

Height 46 inches, width 35.

Van Dyck used to say that Hals was one of the greatest of portrait painters, for he knew not one who was so perfectly master of his pencil.

This and the following portrait merit particular praise. The smile of this lady is represented with much expression. Her head is inclined to the right, and she appears addressing herself to some person, presenting, at the same time, a rose which she holds in her hand. Her dress, which is very picturesque, is a costume of the seventeenth century.

£22.

Bought by Mr. Pennel.

26. PORTRAIT OF A GENTLEMAN.

Canvas ; height 46 inches, width 35.

This portrait, which is that of a Dutch gentleman, is in every respect as skilfully painted as the preceding ; he is sitting turned towards the left, and at the same time presenting his right hand, probably to receive the rose which

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the lady, described in No. 25, seems to offer him. The arms of the family in these portraits are painted on the bottom of the pictures.

Bought by Mr. Yates.

AN anecdote deserving notice proves with what facility this painter managed his pencil, which was put to the test by Van Dyck in the following manner: Van Dyck, having determined on visiting England, resolved to take Haarlem in his way, that he might introduce himself to Hals, and prevail upon him, if possible, to accompany him on his voyage. Having arrived at Haarlem, and found the dwelling of the painter, he learnt he was at the tavern, and despatched a message there, to inform him that a person was waiting to have his portrait taken. On this Hals immediately returned home, when Van Dyck observed that he was a stranger remaining but a short time in the city, and could not spare more than a couple of hours to sit for his picture. "That will be quite enough," answered Hals, and, taking the first canvas that came in his way, began his task with such spirit, that before the time agreed on had elapsed, he requested the stranger to see how he had proceeded with his work. The sitter expressed great satisfaction, and was astonished in how short a period he had produced so exact a likeness. "In truth," continued he, "painting appears to me a very easy matter—I have a strong desire to try if I can take your portrait; do me the favour of taking my place." Hals, sur-

prised, sat down without well comprehending his meaning: he soon discovered, however, that the stranger was not a novice in the use of the palette, and in anxious expectation awaited the completion of the performance. On viewing it, he was overcome with joy; "You are Van Dyck," cried he, embracing him, "for he alone is capable of painting thus;" and the two artists formed a friendship under the singular circumstances above related: but Van Dyck was unable to prevail on the painter to follow him to England, F. Hals declaring he was too happy among his friends at Haarlem to quit them; that ambition had no charms to repay him for their loss; and that he desired no other lot than what it had been his fortune to enjoy there.

The great facility of painting for which this artist was distinguished, was, however, sometimes carried to mannerism; and indeed we may regret that several of his works were so negligently executed with regard to the finish; for that reason it may easily be conceived that many amateurs do not esteem them, and thus they are to be obtained at very low prices: still I must confess, that they are not at the present time duly appreciated, for Hals, notwithstanding his defects, was an excellent painter, and, on examining his productions with attention, we shall discern in them the mind of a genius, and the handling of a master, whose choice paintings deserve a better fate, and are worthy a place in the finest collections.



JOHN VANDER HEYDE,

Born at Gorcum in 1637, died at Amsterdam 1712, aged .
seventy-five.

27. VIEW OF THE STADHUIS OF AMSTERDAM.

Panel; height 26 inches, width 21 $\frac{3}{4}$.

The paintings of this artist are looked upon as prodigies of art. He was so close an imitator, that he not only copied the number of bricks in a building, but shewed the defects occasioned by the hand of time. This picture is in every respect a remarkable specimen, and is one of the most capital pieces he ever executed. It represents the *Stadhuis* of Amsterdam, with part of the square and surrounding buildings, such as the *Nieuwe Kerk* and the *Waag*. On close examination of this work, one can scarcely conceive how he could produce such wonders with the pencil. More than thirty figures, in the finest manner of Adrian Vande Velde, serve to adorn it. It was formerly the principal ornament in the collection of De Heer de Haas at Amsterdam.

Now in the possession of De Heer P. Van Lennep at
Amsterdam.

WE have no trace, in any author to be relied on, of the parents of J. Vander Heyde: Houbraken says,

“He commenced his first instructions under a “glass chryver,” which, literally translated, is a “glass writer,” the word not being clearly defined even in the Dutch language; other authors have called it a painter on glass; but I believe—indeed I have little doubt, that Houbraken intended to convey the meaning of an “engraver on glass,” this art being at that period in great esteem. Among collectors, these specimens of glass-work are now considered rare and curious. However, whether as a painter or an engraver on glass, Vander Heyde could not have obtained any great assistance in his pursuits of becoming a painter; and therefore we may conclude he received instructions from some other master.

We are acquainted with few anecdotes of his life; but his talents are sufficiently appreciated throughout Europe, principally by his paintings, which are remarkable for the perseverance and accuracy with which he depicted natural objects. But Vander Heyde was not only celebrated as a painter; he was also an excellent mechanic, and invented (in 1668*) the lanterns with which the city of Amsterdam was first lighted, for which he was recompensed by the magistrates, and appointed Inspector-General of the establishment for lighting that city. He had also the merit of inventing a new method of throwing water from fire-engines to a considerable distance,

* See “Jan Wagenaar, Geschiedenissen, van Amsterdam.”

and of adding leather pipes or hose to them*. Before his time these machines were almost useless, in case of fire, from their imperfect construction. This invention, which is now so universally adopted, and has become most valuable to society, by its preservation of life and property from the destructive element of fire, added greatly to his renown and that of his brother Nicholas, who was associated with him. John, however, appears to have been the principal, being made, in October, 1672, by the Burgomaster of Amsterdam, "Brandmeester," or Director of the Fire-Engines.

Taking into consideration the various and important occupations of this celebrated man, it is surprising he was able to produce so many valuable pictures, which at present adorn the most important galleries and collections. His principal views are those of the public places and buildings of Amsterdam; where he resided the greater part of his life. He occupied, for a long time, a house in the Koestraat, and afterwards, in 1677, another, at the Reguliers graft †.

Vander Heyde undertook several journies; travelling into Germany, Belgium, and England. At Cologne, Brussels, London, and other places, he took

* For explanation see Vander Heyde's book, printed at Amsterdam in 1677, entitled "Bericht, wegens de nieuw-geïnventeerde en geoctroyeerde Slang-brandspuiten: uitgevonden door Jan en Nicolaes Vander Heyde."

† Now called gracht.

interesting views of their remarkable monuments and country seats. Most of his works are ingeniously adorned with figures by the exquisite pencil of Adrian Vande Velde ; after whose decease (1672) he had recourse to Eglon Vander Neer and others ; but on a comparison of their talents he had to lament the irreparable loss of his friend Vande Velde, whose works were esteemed the most.

Vander Heyde had also a secret of printing pictures in oil colours, which he afterwards retouched with the pencil : some of these are occasionally met with, but are greatly inferior, both in merit and value, to his other productions. Several of them, done on parchment, were afterwards fixed on panel so ingeniously as to deceive the unpractised eye.

One of his last works was in my father's possession in 1816 ; it is painted on canvas, height 20 inches by 25. It represents the interior of a library, adorned with some accessories, among which is a table with an open book upon it, in which the printing of the letters is imitated with the greatest precision. This is the only picture of this description I have seen by him ; and, being finished when he was at an advanced age, is remarkable, as shewing the steadiness of the master's hand, and the power of his sight. He has signed it in full, "*J. V. Heyde**, oud 74 ;" and in the following year (1712) he died.

* And not Heyden, as former writers have stated.

This picture was bought at Amsterdam from De Heer Brands for 50 guldens; as well as another of the same master, for 1750 guldens. The first was sold to Mr. Vranken of Lokeren; and the last was afterwards purchased at the sale of M. Le Rouge, in 1818, for his Grace the Duke of Wellington, and now forms part of the collection of Apsley House.

The most important works of this master are, the picture of the Stadhuis of Amsterdam, mentioned above, No. 27; the one in the Louvre, of a similar subject, engraved by Reville, in the Filhol Gallery du Musée Napoléon, vol. vi., *planche* No. 365; and the picture (also engraved in the same work, by De la Porte, vol. viii., *planche* No. 545*) which adorns the collection of Alexander Baring, Esq., M. P.

Another specimen, I may say a bijou, of this esteemed artist is the little picture, painted on panel, (height 13 inches by 17,) representing a view in the city of Cologne. It formed part of De Heer Monté's collection, and was bought by Messrs. Nieuwenhuys in 1825. At the sale of that cabinet, nearly 4,000

* Filhol says, "*on doit ce tableau aux conquêtes de 1806.*" At the second entry of the allies into Paris, the several nations who had been deprived of their chefs-d'œuvre regained possession of their monuments of art. In the confusion that took place at that time in the Louvre this picture was missed; after which it passed through several hands before it was imported into this country.

guldens were offered for it; at that time it was withdrawn. It afterwards passed into the possession of Joseph Barchard, Esq., at whose sale, in 1826, I again bought it at the advanced price of 415 guineas. It now forms part of Sir Robert Peel's gallery.



MEINDERT HOBBEWA,

Said to be born at Coeverden, and lived in the seventeenth century.

28. A LANDSCAPE IN THE DRENTHÉ COUNTRY.

Canvas ; height 32 inches, width 26.

This landscape proves how well the Dutch painter understood the contrasts of nature : the point of view is happily chosen, and produces a striking effect. The beautiful groups of trees, the forms and the foliage of which are designed with so much taste, are admirably detached from the clouded sky. A road which crosses the second site is every where richly wooded, and adorned with several habitations ; the village steeple is perceived in the distance : this part is vividly illumined by an autumnal sun towards the decline of day, which throws the shadows broadly through a mass of beech-trees in the foreground, under which is a cottage. A countryman is bringing in his harvest of wheat. Several travellers, having approached by a second route nearer to the rivulet (which forms the front of the picture), are reposing from the fatigues of their journey. A poor child crying is apparently scolded by the mother, while another woman endeavours to frighten it by the barking of a dog.

This and the following beautiful production were bought by M. Reynders at Amsterdam in 1788, in whose possession

they remained till 1817. They were afterwards purchased by G. W. Taylor, Esq.

Still in the possession of the author.

29. THE WATER-MILLS.

Canvas ; height 32 inches, width 26.

At the first glance this landscape captivates the eye by the beautiful effect of light and by the harmony of colour which pervades the whole. The rays of the sun, partially concealed by clouds, and these again reflected in the water, forcibly strike the centre of the picture, and thus give a tone of reality which produces a perfect illusion.

The painter has, in this production, surpassed every expectation ; and he must have taken this view in the open air and in the face of nature. The great road which runs along the river is adorned with a tuft of beautiful trees, and turns to the left behind some branches ; it then leads gradually towards the three millers' cottages, which are situated in a most picturesque spot, on which the principal light is thrown. The water-mills, the wooden bridges, and the walks bordered by trees and shrubs, present a most rural and smiling aspect. There are several figures walking or fishing, which are by the hand of Storck.

At the first sale of the collection of G. Watson Taylor, Esq., which took place on the 14th of June, 1823, one bidding under the sum of £1837. 10s. was offered for this pair of remarkable pictures, and they were bought in at that sum ; the proprietor being at that time unwilling to part with his finest specimens of the Dutch school.

30. VIEW OF THE HERRING PACKER'S TOWER
OF AMSTERDAM.

Canvas ; height 30½, inches, width 39.

In the front is a canal, on which are seen two boats, one of them approaching a sluice, at which two men are occupied in opening the gates. Further on is a second sluice, crossed by a drawbridge, behind which the masts of numerous vessels are seen in the harbour. To the right, the houses surrounded by trees, and the neighbourhood of the tower, are illumined by the sun ; whilst the opposite part is shadowed by some beautiful trees and buildings.

A pleasing warmth is diffused through every part of the picture. In point of artistical treatment, this piece is a magical production of the master. For depth, richness of colour, and high finish, it is not to be surpassed.

From the collection of M. Peter de Smeth van Alphen, which was sold at Amsterdam in 1811.

Now in the collection of his Excellency the Baron Verstolk van Soelen at the Hague.

31. A LANDSCAPE IN THE SPRING.

Canvas ; height 14 inches, width 13¾.

A mill at rest : the water is rushing from above. The paths which intersect each other are every where

overspread with trees, indicating spring. A rivulet running in the foreground is bordered on the left by a little hillock, and shaded on the right by many beautiful trees. Hobbema has painted many views of this water-mill; and the same subject has, with variations, been painted by Ruysdael.

Formerly in the possession of Joseph Barchard, Esq.

£158. 11s.

In the cabinet of Henry Bevan, Esq.

HOUBRAKEN makes no mention of Hobbema; neither is any thing positively known of his private life; we must therefore avail ourselves of the information his works have enabled us to collect. Erroneous reports have been given of him by the Rev. Mr. Pilkington, who is generally correct in his translations from the best authors; but he states, in his Dictionary of Painters, that Hobbema is supposed to have been born about the year 1611, at Antwerp, and that most of his pictures were supplied with figures by Ostade and Teniers. I may, without hesitation, contradict this assertion, being convinced there are no such joint productions. On what ground he supposed him to have been born at Antwerp I cannot conjecture: after every consideration, I conceive that this must be a mistake, for there does not exist the slightest doubt that he was a Dutchman, and not a Fleming.

I have known many well-informed Dutch amateurs and painters, many of them advanced in age, who

have assured me that in their youth they were told by old people, that Hobbema was born at Coeverden; and such is the general belief in Holland. Still nothing positive can be asserted, for some have said he was a native of Vriesland, others that he was a Noord Hollander. These remarks were suggested by many of his productions having been found in those provinces; but this is not conclusive, as formerly there were many collectors among the nobility who adorned their country seats with objects of art; besides whom there were many amateurs living at Groningen, Leeuwarden, Harlingen, Alkmaar, Hoorn, and more particularly at Enkhuizen; this latter place, a century ago, being one of the most important in Holland for its trade and wealth. My father, who travelled in those parts six and thirty years ago, has assured me that not only pictures by Hobbema were to be met with in that portion of the United Provinces, but even many more by other painters; and long before that time the greater part had been bought up by previous speculators, such as David Jetswaart, Peter Fouquet, the late Mr. Coclers, and others.

Many persons have thought Hobbema to be a pupil of Jacob Ruisdael: it is certain that these two great men were upon friendly terms, and there is not the slightest doubt they travelled together over picturesque countries, in order to sketch and paint the scenery most adapted to their studies. In consequence of this circumstance, the same subjects are

often repeated by these two great painters, and they even frequently delighted in imitating each other's style. We have seen productions of Ruysdael that remind us forcibly of Hobbema; but, notwithstanding, there is always a perceptible difference: the pencil of Ruysdael and the touch of his foliage are more defined by his triangular handling: Hobbema is richer in colour, and his style of execution more magically harmonious.

It appears evident from the subjects of all the pictures I have seen by Hobbema, that he did not proceed farther than the borders of Westphalia to study scenes for his landscapes; but he particularly selected the interior of Holland, where nature seemed sufficiently adapted to his views for giving those representations which are so truly and beautifully depicted by him. He has also painted ruins of ancient buildings, such as the fine picture of the Castle of Brederode, formerly in the possession of De Heer W. Kops, at Haarlem, for which I gave, in 1825, the sum of 22,300 francs. It is now in the gallery of the Right Hon. Sir Robert Peel, Bart. who also possesses another fine specimen of this master's efforts, which was formerly in the cabinet of M. Vander Pot, at Rotterdam, and represents a straight road bordered by tall trees, leading to a village seen in the distance. I particularly mention this picture to prove that the subject, however insignificant, becomes of importance when treated by a great master.

It is to be traced in Hobbema's works, as already

observed, that he was on friendly terms with Jacob Ruisdael; and it appears certain that the two painters were already finished artists when they made each other's acquaintance; which probably took place at Amsterdam, where Hobbema resided. He reckoned also as his friends several other eminent painters of his time: among whom were Nicholas Berchem, Adrian Vande Velde, John Lingelbach, Wyntrank, and others, who have adorned his beautiful landscapes with figures and animals. This proves that his talents were appreciated by his contemporaries, although it is true that the paintings of Ruisdael were preferred to his; and this continued for a considerable time, until the English amateurs shewed a decided preference for the works of Hobbema; and, by becoming buyers, considerably increased their value. This accounts for the number of his pictures being imported into England. In consequence of which, the Dutch, becoming more alive to their merits, began to consider this master as the most perfect landscape painter of their school; and carried their enthusiasm so far as, on several occasions, to pay any price to preserve those master-pieces which still remained in their country. The following circumstance will confirm the fact: about sixty years ago a painting of his was purchased by the late Jacob De Vos for five or six hundred guldens (about fifty pounds). The subject is a landscape of Gelderland: in the foreground is a pool of water, which separates the road; situated to the left is the entrance

of a wood with beautiful trees; on the right is a dyke leading towards the distance, where a cottage with palisades is discernible, surrounded with plantations: a few figures are also introduced. It is painted on canvas, in height 30 inches by $44\frac{1}{4}$. Coming, as was often the case at that period, from some unfrequented place in the country, it was not duly appreciated. The subject in itself may be said to be simple enough; but it is a beautiful specimen of its class, and was painted in the master's best time. It remained in the possession of M. De Vos, who had refused many liberal offers, being unwilling to part with it during his lifetime; and it was only at his death that it came to public auction at Amsterdam, on the 2d of July, 1833, when it was bought by the Baron Van Brienon, for 12,255 guildens, including the expenses of the sale. It had gained great repute in Holland in consequence of the few fine pictures of the master now remaining there. This is certainly an admirable picture, but is not of that character to be put in competition with that in the possession of E. J. Littleton, Esq., M. P., or that belonging to the Hon. Colonel Henry Winsor, or many others of this master, which on the whole are far superior. But this single instance of M. De Vos's picture gives an idea of the increasing value of Hobbema's works during half a century; and I could quote many others on reference to old catalogues. I have observed how seldom the pictures of Hobbema have been brought to the hammer: it is strange, also, that neither the Museum at

Amsterdam, or those of the Hague or of Paris possess a single specimen of this delightful painter's works.

Gerard Hoet, who has published so many catalogues of old sales, speaks, in his two volumes, of only three pictures as having been painted by Hobbema, which were sold about a century ago; but they are described in so vague a manner, that they are as likely to be copies as originals. I shall therefore content myself with speaking only of those pictures that are properly authenticated.

The last picture I bought of this master is "The Landscape with the Fallen Tree." Near the middle of a pond, whose waters reach the foot of this picturesque landscape, an old oak is spreading forth its branches and grouping with those behind it, which are situated on the bank, thus throwing the left of the picture into shadow; to the right, on the opposite side, is seen a road leading into a forest, the variety and beauty of which is shewn with great effect by the sun's rays over the trees, thus distinguishing the different tints of the foliage. A birch, bending from the bank towards the centre of the pond, dips its branches in the water. Every object recalls to mind those images of solitude which are delightful. Fine masses of clouds are floating in the sky; a horseman and his dog are entering a road in the wood, in the distance of which are seen two villagers. It is on canvas; height $39\frac{1}{2}$ inches by 56; and has the signature of M. Hobbema, 1662.

In the collection of T. G. Campbell, Esq., which

was sold at Messrs. Christie and Manson's on the 25th of June, 1831, under No. 95 of the catalogue, I saw a picture by Hobbema, representing another point of view of this landscape, which shews that it has more than once engaged the attention of this painter: it sold for £288. 15s. Jacob Ruissdael also studied the same view, and has etched it.

We often feel a desire, on seeing a picture, to be informed from what collection it comes, as there are anecdotes connected with some of them which are very interesting. This picture was singularly discovered in the northern province of Groningen, where it was preserved in the chateau of one of its most ancient families. In 1829, the city of Groningen offered a prize in painting to whoever should make the best landscape. Amongst the many artists who disputed the prize, Peter Aikens of Eenrum was one of the best; but his painting was discovered to be only a copy, and was consequently not admitted. M. P. van Arnhem, President of the Society of the Fine Arts, was, however, so struck with his performance, that he immediately sent for the young artist, from whom he learnt that he had taken his copy from a painting which was to be found in the Chateau d'Alberda van Dyksterhuis. As M. van Arnhem was collecting works of ancient masters, the name of Hobbema sufficed to excite his curiosity; he did not therefore forget this circumstance, but resolved immediately to go in search of what had become an object of interest to him. The chateau was situated in a

most picturesque spot, and the appearance of its ancient structure impressed him with the idea that his visit would not be unrequited: of this he was soon satisfied, for, on announcing himself, M. Alberda van Dyksterhuis, who was advanced in years, received him very kindly, and shewed him the paintings which adorned the apartments. Having examined several family portraits, which had little or no interest for him, his eye fell on two pictures by Hobbema, which immediately fixed his attention. During their conversation, the old gentleman informed him that his great-grandfather was a passionate lover of pictures, and had, about the end of the seventeenth century, collected the pieces which he had shewn him. He owned that although he had inherited the property of his ancestor he did not possess the taste to appreciate the charms of painting. M. van Arnhem, who perceived this by the indifference he shewed about them, replied jestingly, "You would do well then, sir, to make me a present of these two paintings." M. Alberda van Dyksterhuis, little aware of what these two were worth, observed, that if he would make an offer, he would let him have them. "I will with pleasure give 400 florins for them," said M. van Arnhem. "Very well," said the gentleman, "you shall have them; but on condition that you give me two pictures to replace them." This was agreed to, and M. van Arnhem returned to Groningen. The latter, however, stood a good chance of losing them, for before the agreement could be completed M. van

Dyksterhuis died: yet, faithful to his promise, he had before his death spoken about it to his successor, who immediately informed M. van Arnhem, that, if he still had a wish to have these paintings, he should have the preference; but that there was another amateur in competition, M. Gockinga, who had offered a much larger sum for them. In consequence of this, M. van Arnhem went to see that gentleman; and they then agreed to buy the pictures between them. They were then sent to Amsterdam, where I obtained one of them at a public sale on the 5th of July, 1833, for 3,225 guildens; the other was bought by M. Gockinga.

Another capital picture which was recently sold (April 19, 1834,) was that in the collection of Viscountess Hampden; it is described in the catalogue of that sale as follows:

“No. 89. A woody landscape, with a water-mill: a cottage, behind a group of trees, receives a strong gleam of light, from the direction of which two figures are entering the wood; to a river running in the foreground a female is leading a cow driven by another peasant: these figures are beautifully introduced by A. Vande Velde. This pure and beautiful specimen of Hobbema's wonderful powers, (dated 1667,) known by the engraving of Earldom, has been always considered a *chef-d'œuvre*, and was purchased for John Walters, Esq., M.P., at £1044. 15s.”



MELCHIOR DE HONDECOETER,

Born at Utrecht in 1636, died at Amsterdam 1695, aged fifty-nine.

32. POULTRY.

Canvas ; height 48 inches, width 62.

This picture represents a hilly landscape. Near a wooden inclosure are some shrubs and the trunk of a tree ; from whence the ground descends to the first site, where several ducks with their young are swimming in a pond ; and near them are two geese.

This excellent specimen of the artist's skill is executed with admirable truth to nature.

From the collection of the late Gerrit Muller of Amsterdam.

33. THE FLYING PIGEON.

Canvas ; height 52 inches, width 59.

A cock and two hens, (one of them surrounded by her chickens,) and other poultry, are assembled in a farm-yard, a part of which is overshadowed by weeds and shrubs ; and a pigeon is flying towards the front. In the distance is a stream of water.

This picture deserves the notice of the admirers of Hondecoeter; every part appears natural; even the birds seem to start from the canvas. It comes from the collection of the late M. Gevers of Rotterdam.

MELCHIOR DE HONDECOETER was descended from noble parents; his great-grandfather is said to have been the Marquis of Westerloo, whose castle was situated in the *meyery* of Ghelen, between Herentals and Diest, in Belgium. Becoming a Protestant, he was obliged to abandon his estate, and fled with his family to Amsterdam, to escape the cruelties of the Inquisition; which at length threw the seventeen provinces into a state of revolt, and caused the separation of Holland from Belgium. The latter being subdued by Spanish force and fanaticism, the Marquis of Westerloo continued to reside in Amsterdam, all his patrimonial possessions being confiscated. His son, Gillis de Hondecoeter, having received a liberal education, according to the custom of the time, learned the art of painting; and, becoming skilful in taking portraits, this talent afterwards proved of great assistance towards the support of his parent. This Gillis had a son called Gysbert, who was also a painter, and the father of the Melchior whose works are described above. Melchior studied under his father, who dying in 1653, the young artist, then seventeen years of age, continued under the instruction of his uncle, John Baptiste Weenix,

who was related to him by his marriage with Josina de Hondecoeter.

The various subjects which the masters of the Dutch school have chosen render that particular school both agreeable and interesting. Hondecoeter is celebrated for his excellence in representing live poultry ; having brought this branch of painting to perfection as much by the diversity of his composition as by the bold execution of his pencil, I may say that in this line he has never been surpassed. Many of his pictures indeed are surprising. Some years since, I saw, at a public sale in Paris, one of his large productions, in which was introduced an eagle descending into a court-yard among the poultry ; the terror of a white hen with her chickens is depicted with the most astonishing truth. I regret at the present moment that I am unable to state in whose possession it is ; but as the generality of his paintings are so well known I shall pass on to Peter de Hooge.



PETER DE HOOGE,

A native of Holland, lived about the seventeenth century.

34. THE MUSIC PARTY.

Canvas ; height 26½ inches, width 32.

Under a vestibule, at the entrance of a beautiful garden, two ladies singing a duet, accompanied by a cavalier on the guitar, are assembled round a table covered with a superb cloth. Another lady, dressed in red silk, is advancing to join the party—the whole forming an agreeable scene of domestic happiness.

NOTHING satisfactory is known of the life of this painter : Houbraken merely says, “Pietre de Hooge was admirable for representing interiors of apartments, in which are introduced ladies and gentlemen in conversation;” and that “he was instructed by the renowned N. Berchem at the time Jacob Ugtervelt was in his school.” This is the whole of his information, without saying one word of his birth or decease; neither does Descamps mention any thing conclusive on the subject.

No master has shewn a greater difference in his various manners of painting than De Hooge. A great number of his pictures being much inferior to those executed in his latter years, the range of choice among his works is very considerable. This accounts for the time which elapsed before the merits of this excellent painter were duly appreciated in England and France: his finest works were not generally known, being shut up in private collections in Holland. Le Brun observes, in his work entitled "*Galérie des Peintres*," vol. i. page 52, that "the pictures of P. de Hooge, at that time (1792), were selling from 100 to 150 louis;" since which they have brought a much higher price. It was not until the exhibition of the collection of Peter de Smeth van Alphen, which was sold on the 2d of August, 1810, that connoisseurs opened their eyes to the real value of this painter's merit. Two of the specimens in that collection excited the greatest admiration: one, under No. 45, was sold for 3,025 guildens, and now forms part of the Musée at Amsterdam: the other, described under No. 46, was knocked down to De Heer Backer for 2,075 guildens. This gentleman possessed but few pictures; and on my buying some of them from him in 1822, he appeared equally disposed to part with this, and offered it for 4,000 guildens: but at this period the late M. J. Hulswit possessed another fine picture of the master, which I obtained on much better terms, as he yielded it to me for 2,500 gul-

dens*. It represents the interior of an apartment, brilliantly lighted from a window in front, near which two cavaliers and a lady are seated at a table playing at cards. The lady, who is in suspense as to what card she should play, appears to take the advice of a third gentleman, who is standing by her side. On the left an open door shews a court-yard, with a servant holding a jug. The effect produced is perfectly illusive; and, for the management of its light and shadow, this is the most surprising picture I have ever seen of this painter. He has signed it with his initials, P. D. H. 1658. This picture formed, in 1789, part of the collection of De Heer Nicholas Doekscheer, at Amsterdam: after that gentleman's death it passed into the Quarles collection at Haarlem, which was sold at Amsterdam, on the 19th of December, 1818, and was then purchased for, I believe, 2,200 guildens, by the late M. J. Hulswit (an artist of distinction), who was an excellent judge: it remained four years in his possession without finding a purchaser. In 1823 I sold it to the Baron Frederick de Mecklenbourg; from whom Mr. Smith obtained it, and afterwards sold it to Lord Farnborough for the collection of his late Majesty George IV. This picture, which is on canvas, in height $28\frac{3}{4}$ inches by $25\frac{3}{4}$, is so striking for its masterly treatment, that its novelty awakened the attention of col-

* And not 4,500 fl., or guildens, as Mr. John Smith erroneously states.

lectors both in France and England, who, with great earnestness, renewed their search; but I can only observe that specimens of this kind are very rare: the only one that can bear a comparison with it was the picture remaining in the possession of the De Backer family at the time of that gentleman's death, when it was no longer to be had at the price of 4,000 guldens, as before mentioned. Mr. Emmerson having a strong desire to obtain it, was obliged, in 1825, to give a very considerable advance upon that sum before he could succeed. At that period scarcely any price would have deterred me from the purchase of it, for at no sum can it be replaced; nor was the price an object, as there were at that moment several wealthy collectors desirous of possessing the rarest specimens. This piece also bears the initials, P. D. H. A° 1658, and now forms part of the collection of the Right Hon. Sir Robert Peel, Bart.



JACQUES JORDAENS,

Born at Antwerp in 1594, died in the same city 1678, aged eighty-four.

35. AN ALLEGORICAL SUBJECT.

Canvas ; height 38 inches, width 59.

Prince Frederic Henry de Nassau, on horseback, appears advancing from a splendid portico ; the noble proprietors of a grand chateau are standing at the entrance as if to see him pass ; behind him are Mercury and Mars, with a white horse, held by the bridle—emblematic, we may suppose, that force is at hand, if necessary, for the protection of commerce.

Jordaens has united great power of colouring in this excellent painting.

Bought by Mr. Dunford.

JORDAENS possessed a remarkable talent in the disposition of his compositions, and he has executed many works with prodigious vigour of colouring and effect. His large picture in the Museum at Brussels, representing “*Le Possédé,*” and the one painted in

the great hall of the chateau in the wood at the Hague, representing Frederic Henderic de Nassau on a triumphal car, drawn by four white horses, merit indeed great praise ; for we there discover the theory of a man who possessed a masterly power of handling the pencil. But it is to be regretted that he has often taken too many extravagant liberties, thereby producing that mannerism which occasions a turn of expression in the countenances of his figures as if they all belonged to the same family. If Jordaens had taken good advice, it might have led him to a better choice in his models ; and if he had also corrected his drawing, no doubt he would have equalled the greatest artists of his age.



CARLO MARATTI,

Born at Camerino, in the Marquisate of Ancona, in 1625; died at Rome 1713, aged eighty-eight.

36. ACTÆON PUNISHED FOR HIS CURIOSITY.

Canvas; height 20½ inches, width 26½.

The grandson of Cadmus, wandering in a forest, and separated from his companions of the chase, by chance enters the grotto where the goddess Diana is accustomed to bathe. She is sitting on the border of the stream, whose crystal waters have refreshed her delicate form. Happy had he fled this dangerous spot! but with rash infatuation he stops, and dares cast his impious looks on the charms which fortune had reserved for the happy Endymion, who alone could contemplate them without danger. Diana observing him, her heart burns with indignation at his audacity; his punishment was as severe as his conduct indiscreet. She transformed him into a stag, and left him a prey to his own dogs.

This choice picture is known to have belonged to the gallery of Prince Monaco, and subsequently formed part of the rich collection of M. de Séréville, which was sold in Paris in 1811, when the late M. Féréol Bonnemaison, a connoisseur of distinction, obtained it for 1,140 francs.

Now in the gallery of Count Pourtales at Paris.

MARATTI was one of the expiring sparks of the Italian school ; and stood in high repute and considerable estimation among his contemporaries. At the age of twelve he went under Andrea Sacchi, with whom he pursued his studies for nineteen years ; during which time he was chiefly engaged in copying the works of Rafaele, the Caracci, Domenichino, Guido, and many others. From this circumstance, probably, he acquired that imitation of them in his different manners of painting : having also great ability and facility of execution in his works, and living to an advanced age, he produced many paintings ; but they were far from being all of equal merit.

His pencil was employed by several of the popes to embellish many of the churches and other establishments in Italy ; and he was made Conservator of the Paintings in the Vatican. Clement XI. was so highly gratified with Carlo Maratti's works, that he created him a " Knight of Christ," in the capitol, in the presence of the young artists, at the time when the prizes were distributed at the academy of St. Luke, of which Maratti was the President. The honours paid to him were very great, being noticed by the most illustrious personages. Louis XIV., who was magnificent in the encouragement of the arts, and ambitious of attaching his name to those of celebrated men, made Maratti a present, and subjoined a diploma constituting him his painter.

Maratti's advancing age destroyed his vigour and

his sight ; he could no longer pursue his art, and died in 1713, having nearly completed his eighty-ninth year. He was buried in the tomb he had chosen, in the church of the Chartreuse at Rome.



FREDERICK DE MOUCHERON,

Born at Embden in 1633, died at Amsterdam 1686, aged fifty-three.

37. VIEW IN ITALY.

Canvas; height 26 inches, width 33.

This landscape, which is interspersed with trees and rocks, presents most enlivening scene. On the left we discover a vast extent of country, where the mountains bound the horizon. On the right, upon a high elevation, is an ancient mansion, which overlooks the country; at the bottom of this hill, and upon the borders of the river, is a ruined gateway, which forms the entrance to the castle. A man on horseback is driving two cows before him, which are advancing upon the foreground; lower down a shepherd and shepherdess follow their flocks through a stream which flows in the centre. These beautiful figures are painted by Adrian Vande Velde.

From the collection of Joseph Barchard, Esq.

MOUCHERON was very young when he commenced the study of the art of painting, and went for that purpose to John Asselyn, who assisted him with his

instructions. After having made sufficient progress, he went to France; but the works which he painted while there were of a monotonous description, and easily known by the figures introduced, which were by Theodore Helmbreker, who was also then at Paris. Moucheron, after remaining a considerable time in that capital, returned to Holland (the Dutch school harmonizing more with his genius), and settled at Amsterdam, where he executed his best pictures, and where several of his works were highly esteemed. I consider his works, however, to be but of secondary rate, and are only valuable when they are embellished with figures and animals by Adrian vande Velde.



ARNOLD VANDER NEER,

Born at Amsterdam in 1619, died 1683, aged sixty-four*.

38. RETOUR DES BESTIAUX.

Canvas ; height 25 inches, width 23½.

This landscape represents a rich extent of country watered by a river, and its beauty is greatly heightened by the effect of a setting sun. Cattle are returning to the village; and on the road in front a woman is sitting in a cart, and a man leading the horse. All these objects are most effective in execution, and harmonious in tone of colour.

In 1784, when the engravings of the Gallery of the Palais Royal were published, the paintings of Arnold Vander Neer were but little known in France, and have therefore been confounded with the works of his son, Eglon Vander Neer, who was born in 1643, but who painted in the style of Gerard Terborch. Descamps, the author of the *Lives of Flemish, German, and Dutch Painters*, made the same mistake. This was the only specimen of the master in the gallery of the Duke D'Orleans, in which collection it is engraved and described in the third volume.

* Le Brun.

39. WINTER.

Canvas; height 21½ inches, width 24½.

A frozen canal, where several persons are assembled, forms the point of view in this picture. Every season brings its peculiar amusements: thus men, women, and children are here seen diverting themselves on the ice, some in skaiting, some on sledges, and others playing at bat and ball. Some isolated trees on the borders of the canal, although bereft of their foliage, embellish the scene by the elegance of their forms. In the distance is a village, its dwellings half hidden beneath the snow. The frosty atmosphere is depicted with remarkable talent; and the texture of the painting denotes it to be one of the best works of the kind executed by the master.

It comes from the collection of Mr. Vranken of Lokeren, and I gave him 3,000 francs for it in 1825.

£98. 14s.

Now in the cabinet of Henry Bevan, Esq.

LITTLE is known of the life of Arnold Vander Neer, and for this reason he has been sometimes confounded with his son, Eglon Vander Neer. All that is said of him is that in his youth he was a major in the corps of the Gentlemen of Arkel, with whom he did not remain long, having taken the resolution of following entirely the art of painting. He resided at Amsterdam, and became particularly renowned for repre-

senting landscapes, views on canals by moonlight, and winter scenes. From the number of his productions, which were formerly easy to be procured in Holland, we may suppose not only that he lived to an advanced age, but also that his pencil must have been very productive: this may, in some degree, account for their not at one time fetching high prices; which has been the case with the works of several other excellent painters. Fine pictures were formerly so abundant in Holland, that there was scarcely a habitation in which there was not a chance of discovering some; for never did any country produce so many excellent painters, whose productions must have been a source of considerable pecuniary benefit to their country. From this circumstance, we are led to conclude that this noble art not only contributes to enlighten and elevate the mind, but is also a source of emolument and riches to the nation in which it is fostered. Can there, for instance, be any thing more wonderful than that, by the art of painting, a piece of canvas or a panel is converted, by the management of a few colours, under the guidance of talent, into a production almost invaluable. This paying great sums of money for fine pictures is not the mere fancy of the present age; for in ancient times * the same meed was awarded to real merit, which was placed above price.

* See Pliny.

A taste for the fine arts has increased in every civilized country, and people of different nations, whose admiration has been carried to the highest degree within the last forty years, have been stimulated with the desire to possess specimens of the Dutch school: this accounts for the many exportations that have been made from that country; so that it is scarcely possible at the present time to obtain a fine painting in Holland at any price. Till within the last thirty years, I do not believe that a picture by Vander Neer ever brought, at any public sale, so much as £200; but now his fine works have, with much judgment, been classed among those of the first-rate painters of his country; and one of them, which is engraved in the collection of the gallery of Lucien Bonapatre, under the title of "*Paese con Figure ed Animali*," was purchased for £808 by the Right Hon. Lord Farnborough, at the sale of the remaining part of the collection of the late M. Sebastian Erard (Chevalier de la Légion d'Honneur), which took place at Messrs. Christie and Manson's on the 22d of June, 1833.



CONSTANTINE NETSCHER,

Born at the Hague in 1670, died in the same town 1722, aged
fifty-two.

40. JUPITER AND CALISTO.

Canvas ; height 21½ inches, width 17¼.

Jupiter, in love with Calisto, whom he saw in passing
through Arcadia, to make himself beloved by her,
took the form of Diana.

In the possession of Mrs. Burke.

CONSTANTINE certainly has merit, but he never attained the perfection of Gaspard Netscher, his father, of whom he was but a servile imitator. Le Brun observes, that in the gallery of the Palais Royal were two pictures, improperly attributed to his father, one representing "A Sacrifice to Flora," the other "Agar presented to Abraham:" these are described in the third volume of that collection, under the title of "Offrande à Venus" and "Agar." But Le Brun ought equally to have observed a third, also engraved in that work, called "Les Bohémiennes;" which

is also painted by Constantine, and not by Gaspard. These two latter pictures may be numbered among the best works of Constantine Netscher ; and it is but just to attribute them to their real author, for the merit of having produced them belongs to him. One of them now forms part of the collection of Joseph Neeld, Esq., M. P., who paid £157. 10s. for it at a public auction. The other, "*Les Bohémiennes*," was recently in the possession of the architect, Mr. Wilkins, who exchanged it with Mr. E. Gray. Mr. John Smith, with whom Mr. Wilkins agrees, places them in his fourth volume, page 154, No. 31 and 32, as the works of Gaspard Netscher, and commits the same error in improperly giving a number of other pictures to the latter.



ADRIAN VAN OSTADE,

Born at Lubeck in 1610, died 1685, aged seventy-five.

41. LE BONET ROUGE.

Panel; height 17½ inches, width 15.

Adrian Van Ostade has represented himself in the dress of a peasant; he wears a red cap, and is sitting with his pipe in his hand, apparently lost in thought. Behind him is a woman leaning on a door half opened, through which are seen a yard and the exterior of a public-house: several villagers are there assembled round a table, enjoying themselves. This part is vividly illumined and very picturesque.

This painting is the more remarkable, as the figures are of a larger size than those generally seen of this celebrated master. The effect, for harmony of tone, is beautifully managed in its gradations.

£168.

Bought by Mr. White for — Mackintosh, Esq.

AFTER comparing what is known of this astonishing painter and his brother, Isaac van Ostade, with the statements given by the greater number of writers, I

believe the most satisfactory course to adopt will be to repeat exactly what the Dutch author, Houbraken, has said about them, although it is but a cursory notice :—

“ Adrian and Isaac van Ostade were, if I am right, born at Lubeck, but lived the greater part of their lives at Haarlem. Adrian was born in the year 1610, and died in 1685. Adrian Brower and himself were scholars of Francis Hals at the same time. Isaac van Ostade was a disciple of his brother ; but died before he had attained the summit of Parnassus, where Adrian reaped the laurels due to his zeal and perseverance. The latter sold all his effects in 1662, and removed from Haarlem to Amsterdam, that he might be able to fly to Lubeck, being apprehensive of the excesses committed by the French during their invasion of Holland. But a lover of the arts, M. Constantine Sennepart, prevailed upon him to remain in his house, where he made those beautiful drawings which M. Jonas Witzen afterwards bought, with some others, of M. Battem for 1,300 guildens, and which I have examined several times with great pleasure.” Houbraken’s delight on viewing these water-colour drawings may be readily conceived ; some of them, indeed, approach nearly to oil paintings. The finest specimen I have seen of this kind is that known by the name of the *Krosbaan*, and which was sold with the late Jacob de Vos’ collection of drawings, on the 30th of October, 1833. It is described in the catalogue of the sale under No. 1.

Being present when it was put up, I was so struck with its great merit, that I could not refrain from bidding for it, and was the last competitor but one. It was knocked down for 2,585 guldens (including the opgeld), to De Heer Albert Brondgeest, who bought it for his Excellency the Baron Verstolk van Soelen, (a distinguished lover of the fine arts, who possesses the finest collection of drawings now left in Holland).

The subject chosen by a painter is not always the principal point which men of judgment take into consideration; it is the extraordinary display of genius that stamps the value of his productions. In the more elevated stage of the art, namely, oil painting, Ostade is so admirable, that I do not believe his fine productions can be surpassed. His best works are difficult of attainment; and those who possess a fine picture by him may consider themselves fortunate.

Two other fine paintings by Ostade have lately been in my possession: one of them was sold for 13,030 francs, at Prince Galitzin's sale, which took place at Paris on the 28th of February, 1825; it afterwards passed into Mr. Joseph Barchard's collection, where it was described as follows:—"An interior, with a party of eight figures making merry: the most conspicuous in the group is a boor in a blue vest, resting one leg upon the bench on which he is seated, and raising a glass of liquor in his left hand; he appears animated by the notes of the village fiddler behind him, to whom a child, leaning upon a chair,

is listening with fixed attention ; a female with a pewter jug, and others round the table, are no less animated, and display the happiest touches of this master's pencil : the colouring is rich and brilliant, and the finishing admirable. Signed *A. Ostade*, f. 1656. It now forms part of the collection of the Baron de Rothschild at Paris.

The other is mentioned in the catalogue of the valuable collection of that great admirer of the arts, his Excellency Charles Alexander de Colonne, the prime minister of France under Louis XVI. ; it was sold by Messrs. Skinner and Dyke, on the 23d of March 1795, and described under No. 77 of the fourth day's sale as follows :—" A Dutch cabaret. Peasantry of both sexes dancing, drinking, and making merry. No painter ever composed these subjects better than Ostade, or drew with greater truth the native character of the boors of Holland. The whole scene is pleasing and animated. It is impossible in the art of colouring, for richness and effect, to surpass this beautiful picture." (It is signed *A. Ostade*, 1674, and not 1675, as some have stated ; and is painted on panel, height $17\frac{1}{2}$ inches by $15\frac{1}{4}$). When pictures of Ostade possess these high qualities they become invaluable. This picture cost M. de Colonne 400 louis d'or : it was afterwards sold at the sale of the collection of John Dent, Esq., in 1827, when I bought it for 465 guineas, and is now in the possession of Richard Foster, Esq.

De Heer van Loon of Amsterdam possesses like-

wise a gem of this master. The Museums of that city, of the Hague, and the Louvre, are all adorned with several of his best works : but the two specimens we have recently seen in the collection of his Royal Highness the late Duke de Berry are admirable. One is engraved under No. 16 in the *Receuil d'Estampes* of the cabinet of the Duc de Choiseul ; and was bought in May, 1834, by De Heer A. Vander Hoop, for £800 : it is marked *A. Ostade* 1661 ; and is on panel, in height $14\frac{1}{2}$ inches by $18\frac{3}{4}$. The other was described as follows, under No. 71 of the catalogue of the exhibition of those pictures : " At the door of a cabaret a fiddler, seated near the post of a shed, is playing to four peasants who are dancing ; others are looking on, and are smoking and drinking ; under the shed are tables where men and women are regaling ; in the foreground, on the same side, two children are playing with a black dog ; on the left, part of the village is seen in perspective, enlivened with spirited figures." This capital production, full of truth and power, was painted by Ostade in his fifty-second year. On wood, height $16\frac{3}{4}$ inches by $22\frac{1}{2}$.

The picture which Ostade painted in 1668, formerly in the collection of Mr. Pieter de Smeth van Alphen, and now in that formed by His late Majesty George IV., is also among his most renowned paintings. I cannot recollect having seen finer specimens of this celebrated painter than those I have just spoken of ; still there are many others to be met with in several cabinets of an equal class : but, as I

may again have occasion to refer to them, I will reserve my observations till then.

Let me here mention his etchings, to the number of fifty, which are of the most interesting description, and prove his ability in all he undertook or produced.



I WILL now communicate the little information that remains concerning Isaac van Ostade: who, as we have already mentioned, went to Haarlem, where his brother Adrian resided, and became his disciple, as may be easily discerned by his early productions: but his reflecting mind soon took a freer scope, and he studied only what he discriminated in nature. In this he succeeded so wonderfully, that his latter works might compete with those of the first-rate painters among his contemporaries. His productions had now become the delight of connoisseurs: but his enjoyment of the fame due to his talent was of short duration; death put a stop to his career at its most flourishing epoch, leaving his brother long to lament his fate, and his admirers to regret that so few of his charming pictures should remain to attest his powers, as, in consequence of his being taken from the world in the prime of life, his works are extremely scarce.

Among the fine pictures I have possessed of this master was one that made part of the choice collection of Joseph Barchard, Esq.: it is dated 1649, and described by the late Mr. James Christie under No. 20 of his catalogue. "*A village scene*; in which a dismounted cavalier is represented in conversation with the landlord of a cabaret, while his grey horse is baiting near him; an elderly man taking his repast on a bench, and a woman with her child, are at the door. A family group, from the top of a flight of stairs at the entrance to their cottage, are observing what passes below them. These buildings are sur-

mounted by a group of trees and a village church. The hovels of a farm-yard, animals and poultry, all exquisitely touched, and a woody distance, are handled with great delicacy and a gaiety of colour." Not many years since, it was one of the choice pictures in the cabinet of the Prince Galitzin, in whose sale, at Paris, it was purchased for 13,150 francs : it now forms part of the collection of that well-known patron of the arts, William Wells, Esq.

Another, of a similar subject to the abovementioned picture, but a more important composition, is one which I saw at Mr. Hendrik Muilman's sale, which took place at Amsterdam on the 12th and 13th of April, 1813 : it was knocked down at 5,050 guldens. It afterwards became the property of Prince Talleyrand, and is described in the catalogue of his cabinet as follows : "*Vue d'une rustique auberge devant laquelle sont arrêtés différens villageois, voyageurs et autres. Un d'eux, assis sur un des bras d'un petit charriot, cause avec une jeune servante qui porte une cruche à sa main droite et un seau sur son dos. Un enfant debout et un rustre qui se repose étendu sur le gazon prennent part à cette entretien. D'autres enfans sont un peu plus loin et forment un petit groupe séparé. A la porte de l'auberge, un valet d'écurie donne à manger à un cheval sur lequel est monté un garçon charretier, et qui fait partie de l'attelage d'une charrette où deux paysans sont occupés à charger des bagages. D'un autre côté, deux voyageurs se disposent à charger une*

malle sur une voiture attelée d'un cheval blanc. A gauche viennent d'autres personnages conduisant un chariot chargé de bois et traîné par plusieurs chevaux. Ce tableau provient du cabinet Muilman." It now forms part of the select collection of Alexander Baring, Esq. M. P. It is painted on panel, height 33 inches by 43*.

The picture engraved by Dunker, under No. 27 of the *Recueil d'Estampes* of the cabinet of the Duc de Choiseul, is one of the most perfect paintings I have seen by this exquisite artist. This bijou now embellishes the collection of Sir Robert Peel, Bart. It is painted on panel, height $22\frac{1}{2}$ inches by $19\frac{1}{4}$.

I would particularly observe that there are a great many paintings by De Hyeer, a disciple of Isaac van Ostade, that pass in many collections in England as being from the hand of his master, and are so described: but, on comparing the two painters, the difference is easily detected, for the master was an accomplished artist, and the pupil never passed beyond a secondary grade.

* Mr. John Smith has described this picture in page 190 of his first volume, under No. 44, and again under No. 48, thus making a duplicate of the same. Descriptions taken, as they appear to be, from catalogues of sales, and collected together without further information, must inevitably produce great confusion in future references, and are therefore to be regarded as insufficient guides.



PAUL POTTER,

Born at Enkhuizen in 1625, died at Amsterdam in 1654, aged twenty-nine.

43. THE YOUNG BULL.

Panel; height 17½ inches, width 14¾.

No picture ever produced more admiration among artists and lovers of the fine arts than this extraordinary painting, which was always considered a *chef-d'œuvre de cabinet* of the celebrated Paul Potter.

The subject of this picture is not one of those compositions where confusion of objects perplex the observer. It is simply a rising spot of ground, on which is seen lying one of the most beautiful cows that can possibly be imagined; it is marked bright brown and white; a breathing life runs throughout the animal, and every vein and muscle are visible. Standing behind her, another cow, foreshortened, is so cleverly executed, that one would imagine the flesh perceptible through her skin; while a young bull, of a lively appearance and dark brown colour, advances upon the hill. These three animals form a group, most pleasingly varied. The sky is broken with light clouds. On the left, in the meadows at a distance, are several other animals; on the right is an old trunk of a

tree, on which two small birds are perched ; and on a stile is written, in large letters, *Paulus Potter. f. 1647.* This triumph of art, which has given fame to the collection of De Heer Hoguer, was imported into London in 1817, and bought by George Watson Taylor, Esq.; and in July, 1832, it was sold by auction at Erlestoke Park, for £787. 10s.

Now in the possession of John Walters, Esq. M.P.

THE works of Paul Potter, when attentively considered, must inspire every man of discernment with sentiments of admiration ; nor can the casual observer, with such perfect representations of nature before him, fail to experience the same feeling.

At the age of fifteen he was already considered a master in the art of painting ; and his productions, from that early period, were exhibited among the most renowned works. He generally represented cattle or horses ; but he also painted various other animals with the greatest skill, so as never to have been equalled in those subjects ; and it has been with good reason observed, “ he might be called the *Rafaelle* of that part of the creation.” The picture mentioned above, No. 43, is one of his most excellent productions, in which he has carried his art to the highest perfection. He was only twenty-two years of age when he completed it. Such was the precocity of his genius, that in the same year he executed his

renowned picture of "Le Jeune Taureau," which, for its dimensions, was the most important work he ever painted, the animals being the size of life, so rarely seen in this kind of subject. It produces a surprising effect, not only by its novelty, but for its artistical treatment, and, as such, is one of the most scientific productions I have ever known. Indeed, Potter, in this work, appears to have set at defiance all attempts at competition. There is, in all his productions, an appropriate design; but on an attentive examination, it may be more particularly observed in this picture. It has been several times engraved, and in referring the reader, who has not seen this chef-d'œuvre, to the print in the Le Brun Gallery*, tom. ii., page 66, he will form a better idea of the subject than any description I can supply. It is observed in the Recueil of the principal pictures of the Musée Royal at the Hague: "Il paroît qu'anciennement on n'a pas apprécié le mérite de ce tableau; on trouve dans le recueil des catalogues de ventes de Gérard Hoet, qu'il fut vendu à Haarlem, en 1749, à la vente de M. Fabricius, pour la modique somme de fl. 630, on raconte, que celui qui l'acheta alors, l'offrit ensuite au Prince d'Orange."

* Although this picture is engraved in the Le Brun Gallery, it may be observed that it never was his property; it therefore appears singular that the words "*Tiré du Cabinet de M. le Brun*" should be written on the engraving. I have remarked the same mistake in several parts of the work.

To furnish complete information on the subject, I have translated from Gerard Hoet the following description of the catalogue of the pictures of Willem Fabricius, gentleman of Almkerk, &c., which were sold by public auction on the 19th of August, 1749, at Haarlem. "No. 1. An extra large and capital piece, with figures the size of life, comprehending a bull, a cow, a ram, and a lamb, with a peasant looking on; other additions, and a distant view: by Paulus Potter, 1647. This piece, for execution, power, and truth, is the most important known of him in this country;" height 8 feet 4½ inches, width 12 feet 2 inches, (Dutch measure). Canvas. Sold for 630 florins.

If we were acquainted with all the particulars of this sale, we might perhaps discover some plausible reason for this chef-d'œuvre having been disposed of at so low a price. There is an infinity of incidents which at times cause the sacrifice of valuable objects at public auctions, such as the uncertainty of purchasers, or the prejudice raised by interest to misguide amateurs. This picture, too, is very distinct from Potter's general paintings, and it is not unlikely that a want of discernment, or the expression of injudicious opinions (which have more or less prevailed for ages), may have created doubts whether a painter, accustomed to small works, could be capable of executing those of large dimensions. But it must be borne in mind that a man of genius is moved by the impulse of his mind, which, aided by his practice in executing a variety of subjects, enables him to perfect

astonishing productions. Indeed, volumes would be insufficient to refute the many fallacious arguments bestowed on the fine arts.

Although I have been the owner of several remarkable works of Paul Potter, yet the only one with animals the size of life which ever came into my possession is the picture painted in 1649, on canvas, height 46 inches by 59, representing eight little lap-dogs in different attitudes; two of them mounted on a chair. It is now in the possession of the Marquis Forbin Janson at Paris. He likewise painted, in 1649, a large picture of a bear hunt*. From having been formerly kept in a damp situation, most of the

* Mr. Smith, in his 5th volume, page 120, accuses the celebrated Potter very unjustly for undertaking such a subject; but his reasoning appears wholly irrelevant: in speaking of this picture, he says, "*It has undergone so many changes and mutilations since it left his easel (viz. Potter's) that it requires a discerning eye to discover a vestige of the original work.*" How is it possible then to form any idea what may have been its former excellences? or why condemn the painter for a work that in its kind may have ranked with many other of his chefs-d'œuvre? It is still greater absurdity in a writer, speaking critically, to refer the reader to an etching on a drinking glass, as if it were possible such an object could afford any satisfactory testimony of the character of the picture.

Mr. Smith adds, that "*Its final annihilation took place a few years back (at the period it was removed from the Musée at the Hague), when it was placed in the hands of M. Pieneman,*" (a well-known artist of merit and distinction,) whose talent Mr. Smith takes upon himself very unjustly to disparage. But I saw the picture before it was purchased for the Royal Musée at the Hague, and can certify that it was spoiled before it came into the hands of De Heer Pieneman, which was the reason why my father declined becoming its possessor.

original painting has peeled off the canvas, leaving a very small portion of the artist's execution : it has since been repaired at various periods, and in this impaired state a description of it can be of little interest, as it is now impossible to trace any of its former excellence. Of this any one may be convinced on viewing it at the Musée at Amsterdam.

But in this superb establishment is another picture, to prove the transcendant abilities of this master in the representation of all kinds of animals with the perfection of truth. The subject is Orpheus charming the brutes. Every creature around him appears full of animation, each denoting its various character. The lion, elephant, dromedary, bear, unicorn, and many others are painted with the utmost precision. It is an extraordinary work, both in the eyes of the artist and the connoisseur.

Of every class of animals there are different species in different climes, and Potter perfectly understood how to represent the model placed before him according to nature. He often adopted for his studies farming* or worn-out horses, as suitable to his pen-

* Mr. Smith, in his Catalogue Raisonné, part 5, page 116, says, "*The same success does not accompany his efforts in that noble creature, the horse, the drawing being frequently incorrect, and the legs disproportionate to the body.*" This remark is injudicious, inasmuch as that Potter had not always the intention of representing the true Arabian, or thorough-bred horse ; as may be seen in the two specimens which adorn the collection of His late Majesty, George IV. The one is a halt of sportsmen at a cabaret, painted in 1651 ; the

cil, and has painted them so correctly as to be beyond the reach of judicious criticism.

A fine specimen of his work is the known picture of "*Le Maréchal Vétérinaire.*" It represents a farrier's shop on the left of a country road, near which, under a wooden erection, is a horse held by a groom, while the old farrier, wearing spectacles, is in the act of performing some operation in the animal's mouth. A boy is looking on, and behind is a white horse. In the foreground, near the door of the forge (through which is seen a smith at work), is a dog holding with eagerness a bone which another appears inclined to rob him of. A cock and a few hens complete the subject. It is painted on panel. It was formerly the principal ornament of John Philip de Monté's collection; and although this cabinet did not contain many paintings, it was, in 1816, considered the best remaining at Utrecht. M. L. J. Nieuwenhuys made several journeys to that city with the intention of buying the finest pictures from this gentleman, and at different periods offered large prices; but nothing could prevail upon him to part with them. Some years afterwards, at the death of M. Monté, his lady being obliged to divide the pro-

other, a composition of cattle, and two horses in a shed, painted in 1649. I cannot silently pass over such an improper observation; and sincerely believe, if Potter could have placed a pencil in Mr. Smith's hand, requesting him to correct those pretended disproportions and inaccuracies, he would in vain have made the attempt. These defects may be found in copies after this master, but not in his real pictures. "

perty among his children, resolved to sell the collection by public auction, and Mr. Lamme of Rotterdam received directions to bring it to the hammer. The sale being advertised, M. L. J. Nieuwenhuys went into Holland, determined to possess himself of all the finest specimens he could obtain; and recollecting that Madame Monté had promised him the refusal, in case she parted with them, he waited upon her two days preceding the sale, to treat, if possible, for the whole collection. His offer was 28,000 guildens, which Madame Monté accepted, on the condition that the sale should proceed, and that Mr. N. should pay the whole of the expenses, amounting to 2,000 guildens, which made the whole purchase 30,000 guildens. In consequence of this arrangement the sale took place, and the greater number of the pictures were disposed of*; but the finest were bought in, and amongst these was "Le Maréchal Vétérinaire," described above. By competition the highest bidding was 7,100 guildens†, without the duty; but the pic-

* The total amount of the sale, including the pictures which were bought in, amounted to the sum of 32,500 guildens.

† Mr. Smith, in his 5th volume, page 144, No. 63, gives a description of this picture: "*Collection of Madame de Monté, Utrecht, 1825, 7,100 fs., 639l., &c. &c. &c.*" I deem it necessary to observe that the sale did not take place at Utrecht, but at Rotterdam: then I attribute 7,100 fs. to be a misprint; he cannot mean francs, of which fs. is the abbreviation, as he afterwards puts 639l. He continues: "*This is probably a fictitious price, created by the proprietor (a dealer), who had previously bought the collection.*" I have too often seen the pitiful attempts of Mr. Smith to misconstrue facts; and the supposition

ture costing Mr. N. at the rate of 8,500, he was not disposed to part with it at that time. It was afterwards imported into France, and bought by Count Peregaux, for the sum of 18,000 francs.

For many years the pictures of Potter have become so rare that they are seldom to be obtained, and more rarely still to be met with at public auctions; the consequence is, when they come to the hammer, they realize very high prices. Another of the choicest of his pictures, which I remember to have seen sold, now adorns the gallery of Sir Robert Peel, Bart. It was sold after the death of Lord Gwydir, in 1829, for £1,265. 5s., and is described in the catalogue of that nobleman's pictures under No. 67. It represents a landscape under the effect of sunshine. The cattle, the illuminated sky—in short, every object is so wonderfully pourtrayed, that it would be dif-

here made use of I can only imagine to have arisen from jealous feeling. He knows Mr. Emmerson was one of the last bidders; and if he should still doubt this explanation, let him refer to Mr. Lamme and the notary, M. P. Verloren, both respectable gentlemen of Rotterdam, perfectly well known to him, who had, he is aware, the management of the sale. Again, being myself concerned with my father in this affair, I can pledge my word it was no fictitious price, and that the sum of 8,500 guldens was paid for the picture in Dutch sovereigns and *argent comptant*. Before a man takes the liberty of interfering in private affairs, he should first ascertain all the facts; and as Mr. Smith speaks, throughout his catalogue, of real prices and fictitious prices, I have been led, by esteem of this fine work of art, both in justice to myself and for the satisfaction of the present proprietor, to give this plain statement.

difficult to decide which is the most perfect part, so beautifully are they united in the harmony of illusion. It was completed by Potter in the year 1654, on panel, 23 inches in height by 21 inches.

This picture was (as stated by Mr. Smith) formerly in the celebrated collection of De Heer Pieter Locquet, and was described under No. 285 in the catalogue of his sale, which took place at Amsterdam on the 22d of September, 1783. The price at which it was sold (7,540 guildens) proves the high estimation in which it was held at that period; but it must be observed that money was at that time nearly double its present value—this increase in value is not alone confined to pictures, but extends to land and all other kinds of property, and should always be taken into consideration when we refer to sales of former times. Added to this, it must be remembered that fine pictures of old masters are becoming more rare than ever: not only many are lost by casual accidents, or destroyed by unskilful hands, but they are also becoming dispersed more generally over the civilized world. Neither should I be surprised if America, which has already shewn a decided taste for the liberal arts, were to become a rival competitor for the chefs-d'œuvre treasured up in this and other countries. Those therefore who possess fine specimens may value them highly.

I shall for the present take leave of this eminent master, and request the attention of the reader to the following observations.

RAFAELLE DA URBINO,

Born at Urbino in 1483, died at Rome 1520, aged thirty-seven.

44. THE HOLY VIRGIN.

Panel; height 11 $\frac{3}{4}$ inches, width 9.

This rare painting by Rafaele is considered a choice specimen of his talent. It represents the Virgin in a sitting posture, with a scarlet robe closely drawn round her figure; a dark green band encircles her waist, the sleeves of her dress are yellow, and a clear blue mantle is passed round her knees. The infant Jesus is in her lap, playfully holding the Virgin's bodice; whilst she, looking down upon him with extreme tenderness, holds one of his feet as if to prevent his quitting her. There is a curtain drapery in the back-ground; and some curious jars, with a bottle cased in straw-work, are on a shelf. Rafaele painted this picture after having left Pietro Perugino, and when he adopted his second manner, which rendered him so celebrated. The purity of the design, the graceful movements, united to the most ingenuous expression, give an irresistible charm to this elegant little picture.

The engraving of it is to be found in Crozat's work, No. 24, and is there noted among the most beautiful paintings at

that time in France. It is also engraved in the Gallery of the Palais Royal, No. 8, of Rafaele's pictures.

It is well known that when the National Assembly of France was in existence, in 1790, the late Duke of Orleans (afterwards Philip Egalité), for the purpose of raising money to keep up the agitation of the national spirit, by which he hoped ultimately to profit, sold all his paintings of the Italian and French schools for 750,000 francs to Mr. Walkuers, a banker of Brussels, who resold them a few days after to M. Laborde de Mereville for 900,000 francs. But the storm of the French revolution soon obliged M. Laborde to quit Paris and fly to England; and thus France was deprived of those masterpieces of art. The Duke of Bridgewater, the Earl of Carlisle, and the Earl Gower (late Duke of Sutherland) purchased the whole of them for £41,000 or £43,000 sterling: and they were exhibited to the public for six months, at the expiration of which time they were sold at a fixed price. It was then (1799) for the first time that those famous pictures passed into the collections of private individuals. George Hibbert, Esq., bought on this occasion some of the most distinguished pieces; amongst others this precious Rafaele.

Still in the possession of the author.

I HAVE already spoken of many celebrated men, but renowned beyond them all stands the sublime Rafaele, the Apelles of modern times! I mean, since the revival of the arts: and truly may it be observed he was one of those wonderful productions of nature

which she sometimes creates to astonish posterity. Never has fame more universally bestowed her meed of praise than on this favoured individual, and consequently the analysis of his productions, and anecdotes of his life, have been so amply described, that I shall content myself with a few observations which this occasion gives me the opportunity of introducing, in reflecting on the present most elevated state of the arts as compared with that of the ancients.

The history of the arts is peculiarly interesting ;—the desire of gratifying curiosity is one of the most powerful incentives in the mind of man. Any one connected with the arts has had, or may have, the gratification of becoming acquainted with *Rafaele's* paintings ; but we must all marvel what were the productions of the celebrated *Apelles*, the wonder of Greece ! and much must we regret, from the perishable materials of paintings, that the destroying hand of time has not spared one fragment to satisfy our thirst for information. Sculpture has incalculable advantages in its durability, which has preserved to us those grand *chefs-d'œuvre* of the antique which guide our taste in all that is noble and sublime.

Many persons conversant with the arts have erred in comparing sculpture with painting. True it is, the sculptor, like the painter, has, in some measure, the same design—that of imitating the beauty of nature ; but that imitation has a different result. To produce from a block of marble the image of some object of creation is a most difficult task ; and

the sculptor, to attain the height of excellence in his pursuit, must be more choice in the selection of his model than the painter, because he can only attract the eye by characteristic and graceful form ; he is precluded from the flattering resource of colour, by which the painter is enabled to animate the canvas, and disguise, by that magic power, what may be displeasing even in nature's self. Thus these two branches of science are distinct ; and we must not be misled in supposing that the paintings of Apelles, Protogenes, Amphion, and others, bear any similitude to the statues of their period. When we read the remarks of Pliny on the three hundred and five works of pictorial art, by different celebrated men, we shall find many points corresponding with the observations of our own times ; and probably, could we compare their works with those of the painters who have flourished since the restoration of that art, we might be disappointed in our expectations. For instance, let us take the genius of our times, and see if it be possible to form any judgment of the merits of our sculptors by our painters. We cannot even draw a comparison between one painter and another, on account of their different combinations of effect. Who, being acquainted only with the works of *Rafaele*, could imagine such productions as *Rembrandt's* ? assuredly no one : and thence I draw my inference that we can form no idea of the ancient painters by the statues of that period ; and further, I am inclined to believe, that our era in painting in

many points has surpassed that of Greece. Again, if a great many of our sculptors, as well as some painters (already alluded to), had not been shackled too servilely by the antique, I am of opinion they would have produced greater miracles. Why should we not equal the ancients? they were but men! Let us look with impartiality, and without fanaticism or prejudice (by which the world is too often misled), on their works, and we shall observe among those former productions various degrees of merit; their chefs-d'œuvre being but few in number compared with the whole of their works.



REMBRANDT VAN RYN *,

Born at a village near Leyden 1606, died at Amsterdam 1665,
aged fifty-nine.

45. THE SPANISH GIPSY.

Canvas; height 52 inches, width 43.

This composition consists of four female figures, and a goat, the size of nature. A gipsy, dressed in a red turban, is supporting a child sitting on the back of the goat, which she drives with her right hand, in order to make it proceed before her. Two girls are enjoying this amusement. A rising ground, covered with briars and rose-bushes, forms the background.

Rembrandt has surpassed all other painters in the *clair-obscur*, and in producing striking effect: he was the inventor of a manner of painting till then unknown. He is indeed inimitable! Daring to undertake every thing his mind inspired him with, each touch of colour which came from his palette appeared to sparkle with light. This picture is of a remarkable force of colouring, and the

* For information relating to the life of this painter, see page 3 et passim.

whole is painted with a boldness, which displays the power of this great and talented master.

From the collection of M. J. A. Brentano of Amsterdam, where it was sold the 13th May, 1822. Exhibited in the British Gallery in 1834.

Still in the possession of the author.



SIR PETER PAUL RUBENS,

Born at Cologne in 1577, died at Antwerp 1640, aged sixty-three.

46. PORTRAIT OF AN OLD MAN OF RANK.

Panel; height 74 inches, width 36½.

In the background of the picture, under the coat of arms, is found the date 1611. Rubens must therefore have been thirty-four years of age when he painted this portrait. This figure is in a sitting position, with his two hands on his arm-chair; his countenance indicates advanced age, and his open forehead shews a slight scar; we may suppose that in his youth he was one of those gallant spirits who fought either for his own renown or that of his country. His dress is simple, yet elegant; a black robe lined with fur falls over his breast, and a ruff plaited with great exactness surrounds his neck.

This portrait has much character and remarkable expression. Rubens has taken particular care in this work, and his skilful pencilling denotes it to be one of his most finished productions. It comes from the collection of the Prince of Orange.

47. PORTRAIT OF A BEY OF TUNIS.

Panel; height 39 inches, width 28.

This prince wears a white turban; a part of his drapery falling upon his breast shews to advantage the tawny hue of his skin, and gives a martial air to his appearance. His green African robe is arranged with ease; one hand holds his sword, and the other rests on his hip. He is looking with a steadfast eye towards the right, and seems to be deeply contemplating the objects that surround him. In the distant landscape, two mounted Tartars are coursing the plain, and the mouldering ruins of an amphitheatre characteristically mark his devastating career. This picture is vigorously painted, and its vivid colour shews how highly Rubens appreciated the excellence of the Venetian school. It was formerly in the possession of M. De Raad, professor of painting in the Academy of Mechlin, who received 1,800 guldens for it; and is described also among the pictures in the collection of the Right Hon. Admiral Lord Radstock, sold by the late Mr. Christie in 1826, when I purchased it for £136. 10s.

Now in the possession of Colonel Biré.

48. SAINT GEORGE.

Panel; height 74 inches, width 39½.

St. George, the conqueror of the dragon, has already pierced him with his lance, which is broken in the contest. The saint, armed with a helmet, breast-plate, and buckler, trusts wholly to his sword, and holds beneath him the monster he has overthrown.

A landscape forms the ground of the picture: the brilliant

sky shews to advantage the contrasts of light which strike the eye, and every touch indicates the forcible pencil of the illustrious master.

This painting comes from the collegiate church of St. Grommaire at Lire, and was one of those which formed a suite to the works that Rubens painted for the altar of the chapel belonging to the Brotherhood of Crossbowmen of that town, where it was kept till the year 1808; at which time M. L. J. Nieuwenhuys obtained it from the wardens of the church for the sum of 2,120 francs. It has since been sold several times for about £250.

It is mentioned by J. B. Deschamps in his "*Voyage Pittoresque de la Flandre et du Brabant*," and more particularly described by G. P. Menseart in his work, "*Le Peintre Amateur et Curieux*."

£33. 12s.

Bought by C. Stanfield, Esq., A.R.A.

THE sentiments of veneration which painting is capable of inspiring are truly wonderful: nor is it possible to overrate the merit of one who has the power of speaking to all hearts through his silent but universal language. I have often witnessed the adorations of a prostrate crowd before the pictures in the churches of Antwerp: it seemed as if they were in the presence of the beings they worshipped. That Rubens has admirably treated the subjects of Holy Writ cannot admit of a doubt: it is impossible to see a finer piece of art than his famous painting of the erection of the Cross on Mount Calvary, or that of the Descent from the Cross, both of which adorn

the cathedral of Antwerp. His paintings of the Miraculous Draught of Fishes, and of St. Peter, in the church of Nôtre Dame at Mechlin, and that of St. Roch interceding with our Saviour, in the parochial church of Alost, are the most sublime pieces which Rubens ever produced. Although these are his grand works, there are certainly many others which have emanated from his genius, and which in certain respects might be put in comparison with them; but these may be looked upon as the standard of his perfection, and the *ne plus ultra* of his efforts.

He also executed for the churches and other establishments at Brussels several works of importance. It is recorded, that in the fatal bombardment, on the 20th of August, 1695, by the Duke de Villeroy, commander of the French forces, there were destroyed in this city, in less than forty-eight hours, several thousands of houses and fourteen churches, the latter of which were adorned with some of the finest works of Rubens, besides those of Van Dyck and other eminent painters, which were thus either burnt or otherwise destroyed. Several that had escaped this havoc were sold to defray the necessary expenses of reparation which the war had occasioned. Such was the sad fate of many of his chefs-d'œuvre, which to the artist or amateur must ever be a source of regret, for they can never be replaced.

In this calamity Brussels lost much that was valuable. Of Rubens' works which were of importance, in the church of the Anonciade, there were

preserved only, the Adoration of the Magi; in the church of the Capuchins, the dead Christ sustained by the Virgin, whom St. Francis d'Assise is consoling; in the *Convent des Petits Carmes*, and in the *Charreusse*, two pictures of the Assumption of the Virgin; and lastly, in the cathedral of St. Gudule, that of the Saviour giving the keys to St. Peter: some of which are still to be seen in the Museum at Brussels.

As the last of these paintings has been in my possession, I shall enter into some details respecting it. It was left in its original position in the centre of the altar of *St. Sacrement de Miracle*, in the cathedral of St. Gudule, where it had been placed by the heirs of the Chancellor D'Amant, for whose sepulchral monument Rubens had painted it. It was the principal ornament of this church, and created the most enthusiastic sensation in all who beheld it; but it was only exposed to the view of the public on holidays: the sight of it, however, was at all other times granted to those artists and strangers who might desire to view it. It was kept behind a curtain and enclosed by two folding shutters, so that the care which has been so particularly bestowed on this picture has preserved it in such a state as to be the admiration and astonishment of the impartial connoisseur*.

* Mr. John Smith, in his *Catalogue Raisonné*, vol. ii. page 51, No. 145, says, in speaking of this picture; "Several writers concur in expressing regret that this fine work of art has been robbed of its

The artist has been highly successful in describing the most perfect among the sons of men, and in

pristine beauty by injudicious cleaning." I do not believe Mr. Smith can produce the same words in any other work than his own: it is, indeed, to be remarked, that he has selected passages from the writings of J. F. M. Michel, published in 1771, who was a retired lawyer, and wrote the life of Rubens, giving some interesting anecdotes in addition to those already known: as historical facts, these are well worth the reading, but it is easy to discover by his language, when conversing on the art, that his knowledge is based on very slight grounds. After giving the most elevated description of this picture, he proceeds, in a general way, to speak of persons who were then going about cleaning pictures; and alludes, in one sense, to *this adorable piece, as having sustained this operation*; but at the end of his argument, which is very confused, and not easily to be comprehended, he says, "*that by means of two shutters and curtains, which were only unclosed on certain occasions, or at certain solemnities of the church, this fine piece is secured from all insults, and from the audacity of pretended cleaners.*" Surely the man who contradicts his own statement is the last person to be quoted as an authority.

Deschamps, who published his *Voyage Pittoresque* after Michel in 1772, speaking again of this picture, at page 40, says, "*This fine picture is so well preserved, that it appears as if it had only recently left the hand of the painter.*" Where Mr. Smith has discovered several writers asserting that this picture has been so improperly treated, by "having been robbed of its pristine beauty by injudicious cleaning," I know not. It is undoubtedly right to refer to former authors for information on historical facts: but if a man cannot judge for himself of the state of a painting without consulting others, I pity his incapacity to write on the subject; the more so, as we have had so many recent opportunities of judging correctly of certain masterpieces, and convincing ourselves how far we may have been misled by former observations: for instance, sixty-three years ago, most of the renowned paintings were only to be viewed at a considerable altitude, say, of from fifteen to thirty feet; so that former writers may be excused, if they have given an improper opinion; but since the French

conveying that air of sublime Divinity which we attach to the Saviour, who is seen intrusting the Keys to St. Peter, symbolical of the charge, "Feed my Sheep;" while he is at the same time pointing to two of these animals which are standing near him. The heads only of the sheep are seen, and the figures are represented from the knee upwards. St. Peter, in the presence of three other apostles, is kissing the hand of his master, and receives with submission the gift of his divine power.

During the reign of Buonaparte, the clergy, being badly provided for, were obliged to sell this chef-d'œuvre of their cathedral. M. L. J. Nieuwenhuys at this time offered a considerable sum of money for it; but it was obtained by M. Lafontaine of Paris,

revolution, many of these grand works have passed into private hands, and we have had the benefit of so close examination, as to discriminate even every fly-mark upon them! Such has been the case with this very picture; and I have seen Mr. Smith with his face close to the panel, and heard him say in the presence of Mr. Pinney, "that he had never seen a picture in a more perfect state." This was during the exhibition of the Chapeau de Paille, in 1823, when it was not in my possession. After such a declaration I cannot reconcile to any feeling of consistency his endeavour, by contradicting his own words, to put forth so unworthy a prejudice against this chef-d'œuvre. He, however, pursues his remarks beyond delicacy, by saying, "*It was probably owing to this, that Sir Joshua Reynolds speaks slightly of it, in his tour through Flanders.*" To say nothing of Mr. Smith's assertion, that he had never seen a picture in a more perfect state, this is surely a strange way of accounting for Sir Joshua Reynolds's opinion, when Sir Joshua acknowledges "*the colouring to be remarkably fresh;*" which could not have been the case with a picture injured by cleaning.

who took it with him to England, where it was bought by Richard Foster, Esq., who afterwards resold it to Mr. Champion. The latter gentleman informed me that he gave £5,000 and another picture for it; wishing, however, afterwards to part with it, he left it in the care of Mr. Pinney, from whom I bought it on the 31st of May, 1824. It forms at present part of the collection of the Prince of Orange.

The four pictures which were in the possession of M. Lunden, at Antwerp, are no less worthy of remark. They consisted of the *Chapeau de Paille*, the *Prairie de Laeken*, and the portraits of *Isabella Brant* and *Helena Forment*. He became possessor of them as descendant of Nicholas Lunden, who married Elizabeth, the daughter of Rubens by Helena Forment. They adorned one of the rooms in his house, and no one was ignorant of their high reputation: indeed, the princes who passed through Antwerp, rarely failed to pay a visit to M. Lunden, to admire these beautiful works; and Louis XV., when he was there in 1746, was so delighted with the *Chapeau de Paille* and the landscape of the *Prairie de Laeken* that he offered a considerable sum of money for them, but was refused on the grounds of their being family pictures. After the decease of M. Lunden, his heirs advertised them in the year 1817, for sale by private contract. The price asked for them was 100,000 francs, which M. L. J. Nieuwenhuys no sooner learnt than he immediately made

an offer ; but not succeeding in obtaining the whole of them at his own price, he gave the 30,000 francs which were asked for the *Prairie de Laeken* alone. M. J. M. A. van Havre signed the receipt for this sum, for himself and the family, on the 8th of November, 1817. This picture, wonderful in its kind, represents valleys richly adorned by groups of trees, exhibiting the smiling aspect of the fertile environs of Brussels : the distance, which is insensibly lost in the horizon, is clothed with azure tints ; and the sky, where the declining sun is slightly veiled by airy clouds, leaves but the setting rays to reflect more prominently those objects which they reach. Two beautiful village girls are the first objects to strike us ; the one is apparently walking, and carries on her head a basket of fruit ; the other, kneeling, holds a polished copper jug, and appears making preparation to follow her companion. At a slight distance from her, on the left, are two cows—one lying down, the other standing ; and further on, on an elevated spot, are three other cows, one of which a young girl is occupied in milking. On the right a groom is watering two horses in a pond : this part of the picture is shaded by some beautiful trees, which are elegantly interlaced, and through which the church is perceived on the hill. All nature is here in animation : the pigeons that are flying about seem to be in motion. Nothing has been introduced without design or effect ; even a wheelbarrow full of vegeta-

bles is placed so as more effectually to make the distances retire.

Although landscape painting is said to be only secondary to his general object, still this celebrated painter has never more happily defined the sparkling execution of his delightful pencil; and we must indeed regret that this admirable man has not produced more specimens of this description. This picture was never varnished till M. Nieuwenhuys became the possessor of it, when he sold it to the late M. Nicolas Le Rouge for 35,000 francs. It afterwards adorned the collection of M. Aynard of Paris; this gentleman then placed it, I believe, in the care of M. Dela Hante, who took it with him to London, when Lord Farnborough bought it to be placed in the superb collection of George IV.*

* Mr. John Smith estimates this picture at £1,200. (See his *Catalogue Raisonné*, page 237, No. 817.) Whether this sum is the value of it to himself, or what His Majesty paid for it, I do not know, nor is it my intention to touch on this private matter. It seems, however, that Mr. Smith indelicately takes upon himself the liberty of estimating the property of others, though not called upon to do so, and fixes a value on it which, according to his own evidence, must, after all, be an imaginary one. These flights of fancy can, therefore, only mislead.

A few observations with regard to the prices and value of paintings may not be here misplaced. The value of paintings may be taken as ideal, from the great variations which are so frequently seen in the prices they obtain. All depends on the taste, caprice, or enthusiasm of the collectors or amateurs: when there are many purchasers, the prices of course increase; and at those times when there are but few they will decline. These circumstances are again influenced by other

In 1817 Mr. W. Buchanan, for 8,000 francs, became the purchaser of the portrait of *Isabella Brant*, Rubens' first wife. She was married to him in 1610,

incidents, sufficient to prove that the value of a painting can never be truly defined.

I have myself frequently attended sales of pictures both in England and on the continent, and it is generally known that I have offered liberally for fine paintings; I therefore know by experience that it is impossible to fix a real value on them; for at times, when I have gone to certain sales thinking to get a painting for £400, I have been obliged, from the many competitors in the field, to give double that sum to obtain my object; and at other times, when I thought of giving £300 for a picture, I got it perhaps for one third.

When a party is intent on the object of his wish, price is not always a consideration; therefore the value of a painting will vary according to the means, taste, or judgment which is brought into competition for it. The following incidents will assist in elucidating these facts: the sale of the paintings belonging to the widow Boreel took place at Amsterdam on the 23d of September, 1814, (see catalogue of that collection, page 12, No. 16,) in which a painting by Paul Potter was sold to M. L. J. Nieuwenhuys for 2710 guldens, or £226. The same painting afterwards formed part of the second sale of M. Laperrière on the 19th of April, 1825, and was sold to the Duke Albert for 28,900 francs (about £1,156). It is now in the collection of the Duke of Somerset.

At the sale of Sir Mark Sykes's pictures, &c., which took place at Mr. Christie's on the 21st of May, 1824, a landscape of Salvator Rosa, the subject Mercury and the Woodman, was sold to Lord Durham for £2,205. On the 25th of May, 1829, Lord Durham put the same painting again in a sale, and Mr. Christie sold it to George Byng, Esq., M.P., for £1,680.

A painting of Rembrandt, representing Joseph and Potiphar's wife, belonging to the late Lord Gwydir, was sold by Messrs. Squibb and Son on the 28th of March, 1822, to Mr. Hickman, for £189; it was sold again at the sale of Sir Thomas Lawrence, under the direction of

and died in 1626. This picture forms at present part of the collection of Bulkeley Owen, Esq., of Tedsmore Hall, near Shrewsbury.

On the 3d of August, 1818, my father obtained, for 12,000 francs, the portrait of Helena Forment, from M. J. A. van Havre, who gave him a receipt for that sum. This was Rubens' second wife, whom he married in 1630. At this time she was only sixteen years of age ; but this portrait appears to have been taken when she was about twenty-two. Her hair is simply arranged ; a string of pearls, which goes round the back of her head, sustains as ornaments two orange flowers and a rose. Her countenance is highly expressive, and is heightened by the beauty of her fair complexion. She wears a row of single pearls round her neck. A fine muslin frill with worked edges finishes the upper part of her dress, and is left open to discover part of the bosom. Her attire is a Spanish costume of yellow silk, with slashed sleeves, over which she wears a black satin mantilla. Her left arm is negligently placed on her

Mr. Christie, on the 15th of May, 1830, and purchased by Joseph Neeld, Esq., M.P., for the sum of £595. 10s.

Valuations in some cases are made on pictures where minors are left, or in the event of sequestration, or some such circumstance, when the laws of the country demand these forms ; but still the value is only nominal, and given to secure certain property under the protection of the law ; but surely it is against every rule of etiquette or courtesy of society that a man should enter any private collection and publish his estimate of the property on the scale of his own opinion, without either the wish or consent of its possessor.

stomacher, and sustained by the right, thus shewing her beautiful hands to great advantage.

George IV., then Prince Regent, who was at this period completing his collection of Flemish and Dutch paintings, was no sooner informed by the Right Hon. Sir Charles Long that there was a chance of getting this picture to England, than he immediately expressed a desire to see it. On this my father resolved (in September, 1818) to send it from Brussels to London, which he then did, by way of Ostend, directed to Mr. John Smith*, No. 98,

* In his work entitled "Catalogue Raisonné," vol. ii. page 160, No. 559, Mr. Smith states that the portrait of Helena Forment was sent to Paris, from which place he pretends it was consigned to him. In contradiction to this, I must state that the picture never was in France, and that I sent it to Mr. Smith, as my father's agent, on commission, as is confirmed by a letter from Mr. Smith to my father, addressed "Monsieur Nieuwenhuys, Rue Neuve des Carmes à Bruxelles," of which the following is an extract:—

"Je vous doit mes remerciemens pour la confiance amicalé que vous m'avez temoiné dans l'affaire de My Lord , et pour l'envoie que vous venez de me faire du beau portrait de la femme de Rubens. Car les deux font un somme très fort. Je ferai mes possibles de vous assurer combien J'en est reconnoissant, et je compte aussi d'en tirer bonne parti." (Dated) London, le 19me Sept. 1818.

(Signed) "JOHN SMITH.

Again, in contradiction to Mr. Smith, I must state that this portrait of Helena Forment has nothing to do with the picture Sir Joshua Reynolds saw in the collection of M. van Parys. It is true that M. van Parys had two portraits of the wives of Rubens, which he inherited from his great-grandmother, Clara Eugenia, daughter of Rubens by Helena Forment, who married Philippe van Parys; but

P

Swallow Street, where the Hon. Sir Charles Long, now Lord Farnborough, saw it; and, after having had it brought to Carlton House for His Majesty's inspection, he purchased it for him for 800 guineas.

We will now return to the "Chapeau de Paille." At the time M. Nieuwenhuys made the purchase of the last-mentioned picture, he would have taken the "Chapeau de Paille" at 50,000 francs, the price demanded; but one of the heirs, M. H. J. Stiers d'Aertselaar, wishing to keep this painting in the country, was allowed to have the refusal of it in case any one should come forward to make an offer to that amount: it thus, through M. Nieuwenhuys' offer, fell into M. Stiers d'Aertselaar's hands. This gentleman being, however, advanced in years, did not long enjoy the possession of it, as he died in 1822. In this year his successors announced in the European journals that the "Chapeau de Paille" would be sold, with the rest of his collection, by public auction. The sale was fixed for the 29th of July, and was to take place at the house of the deceased, Rue de Vénus, s^{on} 1^{re} No. 753.

The anecdotes which Pliny relates, as shewing the high veneration the ancients had for the art, cannot

they are perfectly distinct from the two portraits which were in the possession of the Lunden family.

The second picture Mr. Smith alludes to in his letter was the fine portrait of the Lady with the Fan, painted by Rembrandt in 1641, on canvas, height 41½ inches by 33½; which now forms part of His Majesty's collection.

offer a brighter example of enthusiasm than that which the moderns have shewn in the case of this beautiful painting. As the day of sale approached, strangers from all parts arrived to be present; the distinguished amateurs of several foreign countries were seen collected together. Never was such interest known to be before created for a single picture. The inns at Antwerp were so full, that many persons had the greatest difficulty to obtain lodgings: and when the time of the sale approached, I was astonished to see the multitude of people that crowded towards the Rue de Vénus; for it appeared as if they had been led more by the attraction of a feast than that of a public auction: thus on so interesting an event, no other business or pleasure was by many persons attended to.

Happy were they who had taken the precaution of being in the sale-room at an early hour, for it was impossible at last, from the pressure of the crowd, to get near the house, still less be present, when the chef-d'œuvre was to be put up. Every one was in silent attention during the beginning of the sale, and when, at length, the "Chapeau de Paille" was brought forward, the silence which had reigned was broken by the applause and bravos unanimously given to this memorial of Rubens. It was more than an hour before the sale was allowed to proceed: the biddings then commenced, and it was finally knocked down to the name of M. L. J. Nieuwenhuys for the sum of 35,970 florins, which, including the auction duty, is

about £3,000. Although I mention the name of Nieuwenhuys (for, on an occasion like this, it was certainly an honour to become even the ostensible owner of that which had caused so much noise in the world), still it is in justice proper to state that Mr. R. Foster and Mr. J. Smith had equal shares with M. Nieuwenhuys in the purchase*.

This picture is so well known, and has been so often described, that it hardly requires any further comment; as, however, many persons might think that the omission of a description would be inconsistent with the object of this work, I shall proceed to give a slight sketch of it.

I remember, from my youth, that this picture was called in Belgium "*Het Spaansch Hoedje*," which means in French "*Le Chapeau à l'Espagnole*;" so that the surname of "*Chapeau de Paille*" is a corruption made use of to describe it. It is the portrait of a young lady possessing the most lovely features: there is the slightest smile playing round her mouth; her expressive eyes seem to follow the spectator, as if she were a model of life itself; and the beauty portrayed in her countenance

* Three thousand pounds was the sum fixed on by the parties for its purchase; but so great was the enthusiasm to possess this unique masterpiece, that M. L. J. Nieuwenhuys, under the impression that there might be other competitors, beyond the price agreed upon by his associates, had given instructions to M. J. Triest of Brussels to buy it on his private account, even to the extent of 100,000 francs.

corresponds with the report that she was one of the most elegant women of her time. She wears a black beaver hat, à l'Espagnole, surmounted with feathers, which, producing a slight shadow on her face, shews to great advantage the brilliancy of her complexion; and her figure is so admirably detached from a bluish sky which forms the back-ground, as to produce an effect that is quite surprising. Her elegant dress consists of a black velvet bodice and skirt, with full scarlet sleeves. A drab-coloured scarf is thrown negligently over her shoulders; this she holds with the left hand in front, having the right reposing on it. The illusion is so striking, that it is in vain to give an idea of the knowledge of the art which Rubens has so wonderfully evinced in this chef-d'œuvre! After having been exhibited at Mr. Stanley's room in Old Bond Street, London, where it caused the most lively sensation, and was viewed by nearly twenty thousand persons, it was sold by Mr. Smith, for the owners, to the Right Hon. Sir Robert Peel, Bart., in whose collection it now remains.

One of the last pictures of importance which I possessed of Rubens', I bought at Brussels in conjunction with my father; it represents a Wild-Boar Hunt, in a woody landscape. It was formerly in the possession of one of the ancient families of Antwerp, whose last successor, Madame De Nevel, had on many occasions refused considerable sums for it; but she valued her picture so much that she

would never part with it. After her death it became by inheritance the property of M. Du Bois de Vroylande, who sold it to my father and myself for 18,000 guildens *. It at present forms one of the principal ornaments of his Royal Highness the Prince of Orange's collection.

* Mr. Smith, in his *Catalogue Raisonné*, vol ii. page 276, No. 931, is again wrong in his history of this Wild-Boar Hunt, where he says, "This picture was purchased by a dealer from an ancient family at Antwerp, in 1825, for about 25,000 francs (£1,000)." I must inform him that the 18,000 guildens which were paid for it are equal to 38,095 francs. As errors of this kind tend to prejudice and mislead the public, I could not pass over this without correcting it.



JACOB RUISDAEL,

Born at Haarlem —, died in the same town 1681.

49. A LANDSCAPE.

Canvas ; height $25\frac{1}{2}$ inches, width $21\frac{1}{4}$.

Ruisdael has represented this landscape the moment after a shower, with the sun penetrating through the clouds. The country is every where richly wooded with different kinds of trees, which are reflected in the water. A boat with several persons in it is seen approaching the bank. The truth and simplicity of the composition is truly pleasing. Bought at Utrecht in 1824.

£78. 15s.

Now in the collection of Henry Bevan, Esq.

50. THE SANDY ROAD.

Panel ; height $12\frac{3}{4}$ inches, width 16.

This picturesque bit of wild nature represents a sandy road winding round a hill, the slope of which is covered with trees and brambles. Further on, in the back-ground, rise two hillocks, on one of which are two men, and at the

foot a traveller followed by his dog ; on the other hill is a tuft of trees, well grouped and full of elegance. To the right of the first site is a pool of water, in which the sky is reflected ; it is bordered by various plants : and farther on we discover a country covered with wood.

This exquisite picture (signed *Ruisdael*) shews the great power of the artist's talent, and particularly displays a vivid touch and the most brilliant colour. It formed part of the collection of Saint Victor, which was sold at Paris in 1822, when it was purchased by M. Le Chev. Claussin for 3,555 francs.

Now in the collection of De Heer P. van Lennep.

51. VIEW OF HAARLEM.

Canvas ; height 20½ inches, width 25½.

This view, taken from the side of the bleaching-grounds of Haarlem, discovers, in the distance, part of that city and the great church. From the vast extent of surrounding country here represented, this scenery forms a perfect panorama. The moment is chosen when the clouds, propelled by the wind, overshadow one part of the country, while the remainder is lighted by the finest day. This transition of light produces the most charming effect ; and such is the minute exactness and fidelity to nature expressed throughout, that one may almost fancy the eye resting on the reality. The figures are touched with the greatest delicacy.

Now in the collection of the Baron Frederic de Mecklenbourg, at Paris.

THE date of Ruisdael's birth is not exactly known : Houbraken says, by the certificate of his interment, he was buried on the 16th of November, 1681, but does not name the year of his nativity ; so that we have no date to assist us in tracing what other writers have stated ; viz., that he was born in 1636. According to the dates found on some of his pictures, we have reason to believe the year of his birth was previous to that period.

Jacob Ruisdael was bred to the profession of a surgeon, which he followed with great success at Amsterdam, when on a sudden he quitted his practice, and gave himself up to that of painting. He was not discouraged by having lost so much time in a science so entirely opposed to his natural inclination ; his new studies were the more assiduously attended to, and from the assistance afforded him by the good advice of his intimate friend, N. Berchem, soon produced the happiest success in the representations of landscapes of the most varied and delightful subjects, which became his whole study. He strove to imitate nature with the greatest accuracy, as is perceived in his first productions, notwithstanding their sharp execution ; and this effect may generally be traced in the early productions of many excellent painters, for in taking each part in detail they are apt to overlook the general effect. The art of representing nature on a grand scale can only be acquired by great application and long study ; and Ruisdael, by his continued assiduity, at length obtained that

excellence and playfulness of pencil which is so much admired in him. He had the power of rendering the simplest subject truly interesting, and rarely painted a picture without introducing water—either a pool or a river—well knowing how ornamental its addition is to rural scenery. Many of his performances were taken in Holland, and represent the banks of rivers, sandy hillocks, with roads diversified with delightful villas, cottages, or huts. He took great pleasure in marine views, where the agitation of the sea and the darkening of the clouds indicate the approach of a violent storm; and some of them are so poetically designed as to partake of the most elevated character, such as that in the Louvre. He resided at one time on the borders of Germany, and there took his celebrated picturesque views of valleys between ranges of mountains, with the remains of some ancient chateau, the solemnity of woods and groves, or impetuous waterfalls; these are magically described, and with such power of imagination as to leave him unrivalled in the portraiture of romantic scenery. Such, for example, is the picture now in the collection of Lord Charles Townshend, M.P., painted on canvas, height 34 inches by 39½, which I bought in the year 1822, from the Brentano collection, for 6,615 guldens. It is a landscape of a wild character; on the left is a range of mountains; whilst the middle distance is composed of beautiful trees, over which is seen the steeple of a village church: not far from thence is a wooden bridge,

over which some peasants are passing with sheep. But the grand *coup-d'œil* is the waterfall in the foreground, which appears full of motion. The transparency, the beautiful pencilling, and the harmony of tone throughout the painting, are exquisite, and complete the chef-d'œuvre.

Another specimen of the greatest celebrity is the picture formerly in the possession of La Douairière Borel: it was sold at Amsterdam the 23d of September, 1814, to M. L. J. Nieuwenhuys, and is described in the catalogue of that sale under No. 17. The scene of this superb landscape is supposed to be taken in Westphalia, in the autumnal season: on the left is a mountain beautifully diversified with trees; a road, which conducts the eye through the picture, passes the foot of this elevated spot, and is bordered on the left by a river rushing towards the foreground, forming a cascade under a wooden bridge: an old oak, some trunks of other trees, plants, and shrubs—every detail is introduced with great skill under the effect of rays of sunshine. In the distance are an arched bridge and some buildings, surrounded with valleys and mountains.

This remarkable landscape is embellished with important figures and animals by Adrian Vande Velde, particularly two gentlemen on horseback, speaking to a shepherd, who is conducting three cows, sheep, and goats. Painted on canvas, height $53\frac{1}{4}$ inches by 70 inches wide. Now in the collection of his Royal Highness the Prince of Orange.

The picture I lately bought from the cabinet of the late M. John Goll van Franckenstein, representing Water-Mills*, is well worthy of mention: on the right are two millers' habitations, picturesquely situated, divided by their mills, which are apparently at rest, as the water is rushing with great force through a sluice into the river, which flows along the bank in front, displaying some old piles, weeds, shrubs, and stones: on the opposite bank is part of a wall, and on it is inscribed *R.* 1653; beyond is a wood of oak trees, and at the entrance is a peasant sitting with his dogs by the road-side: the appearance of the clouds indicates rain, and their reflection over the landscape produces an harmonious effect. Ruisdael has represented this scene on several occasions, but always with considerable variation: one of them is now in the collection of M. Vranken, at Lokeren.

* Painted on canvas; height $25\frac{1}{2}$ inches by $32\frac{1}{2}$.



BARTELEMI SCHIDONE,

Born at Modena in 1560, died 1616, aged about fifty-six.

52. THE MARTYRDOM OF ST. SEBASTIAN.

Canvas ; height 39 inches, width 28.

The defender of the Roman church, bound to a tree, two arrows already having pierced his body, seems to support with resignation the cruelty of his oppressors. The divine love which inspires him is depicted in his countenance, and the confidence with which he raises his eyes to heaven shews the steadfast faith which makes him bear calmly the pangs of his martyrdom.

Schidone has represented this subject with much simplicity and nobleness : it is a remarkable example of his Correggienesque manner, and the most powerful effect is produced by the judicious management of the *clair-obscur*. The artist has taken the moment when night is approaching; and it seems as if the sufferings of the martyr were to end with declining day. In a distant part of the landscape are perceived three female figures.

From the gallery of Lucien Bonaparte.

Still in the possession of the author.

THE Caraccis being enthusiastic admirers of Correggio, it is not surprising that Bartelemi Schidone, their disciple, became also enraptured with his works, and derived great advantage from them, particularly that grace and broadness of effect which is so admirable in his paintings.

His début, on his return to Modena, was very satisfactory : he distinguished himself on several occasions by the talent displayed in his works. The Duke Ranuccio of Parma made him his principal painter : becoming his benefactor, he loaded him with honours, and provided a house on his estate of Felegara, that he might pursue his studies uninterruptedly, and be his companion. While there he painted, among other pictures, the family portraits of the Duke, which former writers have highly praised.

Among the few anecdotes left of this master is the following : Schidone had an insatiable passion for gambling, and much of his time was thus consumed : one night he became the victim to this propensity ; for, having lost a considerable sum, and in vain endeavoured to recover it, the mortification broke his heart, and he died at Parma before he had quite completed his fifty-sixth year.

This master also had many imitators ; but their works must not be confounded with those of this excellent painter, which are rare, and difficult to be obtained. One of the finest pictures I ever possessed of his is that etched by Banzo in the Lucien Bona-

parte gallery, under the title of "La Maddalena Penitente." At the sale of the late M. Féréol Bonnemaison, 10,005 francs were paid for it ; and it now forms part of the collection of his Royal Highness the Prince of Orange.



PETER VAN SLINGELANT,

Born at Leyden in 1640, died 1691, aged fifty-one.

53. STILL LIFE.

Panel ; height $7\frac{1}{2}$ inches, width $6\frac{1}{2}$.

A dead cock, hung up by the legs to a pillar, two baskets placed on a table, the one filled with eggs, the other with vegetables, and two ducks, form the group of this representation of still life. It is signed *P. V. Slingelant*.

£32. 11s.

In the possession of the Hon. Col. Fitzgibbon.

PETER VAN SLINGELANT, son of Cornelius Peter van Slingelant, born at Leyden, 20th October, 1640, was one of the most renowned scholars of Gerhard Dou. He was so great an admirer of his master's talents, that he constantly imitated, but never equalled them ; although several of his works have often passed for those of his instructor. He had, indeed, many patrons, for his productions possess very great merit. I have seen and have also possessed several of his

paintings, which deserve the greatest praise, being similar in subject to those of Dou. The works of the latter having been always highly valued, many amateurs took delight in those who strove to imitate him, and were consequently pleased with talent of less pretension: indeed, were painters all perfection, there would exist no necessity for distinguishing them in classes, so as to accord to each the rank and honour due to their merits, as considered or admired by the world.

Slingelant's mind partook of the most persevering and indefatigable patience: no time was spared to finish his works. Houbraken says, that he was constantly engaged for three years in perfecting the renowned picture in which he has represented M. Meerman and his lady. "Yes," continues he, "I was told as a fact, he was engaged a month or six weeks over a frill of lace." D'Argenville and Descamps, as well as many others, have repeated the same anecdote relating to this picture, which is now known to constitute part of the gallery of the Louvre: see plate 627 in vol. ix. of *Le Musée Napoléon*, published by Filhol, where it is said, "*Il ne faut considerer ce tableau que sous le rapport de la délicatesse de la couleur et de son fini précieux. Il est présumable que c'est celui dont parlent tous les historiens, et que cite spécialement Descamps, en preuve de l'infatigable patience de son auteur. Il employa, dit-il, trois années consécutives à peindre la famille d'un Hollandais, M. Meerman, et mit entr'autres détails, un mois à finir un rabat de*

dentelles. On retrouve en effet cette particularité dans le rabat que porte le jeune homme, dont l'exécution est vraiment surprenante. En général, toute cette figure est merveilleuse pour le fini précieux et la précision des détails, qu'on ne peut apprécier qu'avec le secours de la loupe. C'est un véritable phénomène de patience. Ce beau tableau, que possédait un brasseur Anglais fut acquis par M. D'Angivilliers pour le cabinet des rois de France ; il le paya la somme de douze mille francs."

That Slingelant, in the course of three years, should have only completed this single picture appears to me a most improbable circumstance ; although it may be credited by persons without reflection, or not conversant in painting. Houbraken was, as may be traced throughout his work, easily misled by vague reports. As to my own opinion, I have no doubt that several other pictures were finished by him during that interval, the subjects of which have been omitted or forgotten.



JOHN STEEN,

Born at Leyden in 1636, died at Delft 1689, aged fifty-three.

54. THE MARRIAGE AT CANA.

Panel ; height 25 inches, width 32½.*

This picture is composed of more than forty-five figures, ten of which are on the first site, where we particularly remark a young woman sitting ; she holds a glass to her

* Mr. John Smith has made a mistake in his *Catalogue Raisonné*, part iv. page 31, No. 100, when he says that this picture by John Steen comes from the collection of M. Fabricius, and was sold at Haarlem, in 1749, for 201 florins (£18). In the catalogues by Gerard Hoet, vol. ii. page 263, it will be found by the measurement that the error is positive. Gerard Hoet speaks, in No. 13 of his catalogue, of an upright picture, representing the wedding at Cana, in height 2 feet 1 inch, and in width 1 foot 8 inches, Dutch measure ; so that the picture of M. Fabricius cannot be that described under No. 54 in this collection, this being oblong. Mr. Smith also states that it once formed part of the collection of M. van Hoeck Jantz. It is true that Gerard Hoet (vol. i. page 88) mentions, in his catalogue of this gentleman's collection, a picture representing the wedding of Cana, which was sold at Amsterdam, the 7th April, 1706, for 555 florins (£50) ; but there is no description given of it, or any dimension which could warrant Mr. Smith in affirming it was the same painting. John Steen has repeatedly painted this subject ; it is therefore improper to take undefined information from ancient catalogues as data for positive assertion, which can only lead to error.

mouth to taste the liquid it contains—the expression of tasting is perfectly well given : two men in Asiatic costume, and a woman, are looking on her attentively, and appear desirous of knowing what she thinks of the quality of the draught. A pretty child is leaning on a cask, and seems to say, “There is no more wine, the cask is empty.” Amongst the rest is a young man dressed in a red waistcoat, pointing towards a fountain, and conversing with an old man who is leaning on the railing; a banquet is spread in the hall above the steps, where the married couple are sitting under a canopy : the guests are all engaged in conversation. The musicians are playing in the orchestra, which is raised on columns. Beyond the vestibule is the garden, where the sky, slightly illumined by the setting sun, indicates the approach of evening. The painter evidently intended to represent the miracle of changing water into wine, as Christ, near the centre of the picture, is pointing to some large flagons that are brought to him. The power of J. Steen’s capacity is admirable in this picture ; the characters are beautifully expressed, and the finish is exquisite.

Bought at Paris, at the sale of M. Constantin, in 1829, and cost me 4,006 francs.

£194. 6s.

Now in the collection of Lord Northwick, F.S.A.

55. THE VILLAGE FEAST.

Canvas ; height 28 inches, width 39.

Not far distant from the church is a cabaret, at the corner of which is a flag flying to denote it to travellers, who

are arriving from all quarters; more than one hundred and fifty persons are variously engaged in festive enjoyment, delighted to commemorate the anniversary of the village feast. The joyous laugh and merry dance proclaim the hilarity of the happy villagers, each of whom is amusing himself according to his age or inclination. Upon the river are several boats, some disembarking visitors, and others preparing to take their departure. The scenery is of a rich description, and the landscape is touched with delicacy.

THE author of the descriptive catalogue of the paintings in the Royal Museum at the Hague observes with great judgment, when speaking of John Steen, that "Houbraken, in his *History of the Lives of Painters*, but more particularly Campo Weyerman in his own history (which may be considered rather as a kind of satire than a biographical composition), relates some ill-natured jokes upon the domestic habits of Steen; but the man who has made so many and such fine paintings never could have been an indolent man or a sot."

The justness of this remark is perfectly well founded, for it is certain that these two writers have greatly exaggerated the jokes which they have related respecting the jovial habits of that celebrated painter; and these errors, like all others, are too liable to be copied—a fault very generally fallen into by persons who presume to write upon subjects with

which they are but imperfectly acquainted, and which are often beyond their reach: the consequence has been, that ignorant compilers, by following still further the bent of their malignant spirit, have, in referring to J. Steen's habits and mode of living, related anecdotes of him of the most scandalous and unfounded description; indeed, in some cases, they have carried their spleen so far as to calumniate him even in his domestic habits, possibly under an idea of acquiring for themselves a reputation which they could only receive from persons equally ignorant of the subject as themselves. But men of reflection must pity such writers, for their erroneous information can never harmonize with those feelings which predominate with the true admirers and supporters of the liberal arts. In the mean time it becomes a duty upon those who possess the power to rectify whatever has a tendency to abuse; for we live in an age too enlightened to suffer the rules of decorum to be violated with impunity: and when a writer undertakes the relation of particular facts, views, and judgments, respecting any circumstance or person whatever, is it not invariably expected that impartiality and justice will be the predominating feature of his work?

I have had in my possession several of the most eminent works of J. Steen; and have not only admired them for their excellence, but also for the clear proof they give of the profound genius which that philosophical painter is admitted to have possessed.

In almost all his subjects a moral aim may be discovered, in which he has portrayed, with considerable truth, the weaknesses and the follies of human nature. The most lively expressions are perceptible in the features of every character which he has brought into action; and his pictures often represent scenes of the most interesting or comic description.

John Steen has in some instances amused himself by introducing his own likeness in his paintings, which were more or less of a satirical or droll nature. Having had a numerous family, he often (as many other eminent artists have done in similar cases) introduced their figures into his paintings; but it would be quite ridiculous to follow the example of some individuals, and presume that by so doing he intended to portray manners expressive of his personal and domestic life.

The artist, like the man of letters, has a great duty to fulfil. It is a task that demands his efforts to discriminate and describe the effects of the passions, which, being represented under different colours, may enable us to distinguish the good from the bad, and the true from the false. These are doubtless what John Steen intended to delineate in most of his subjects; and if a man of ability would undertake to analyze properly the pictures of this excellent painter, he would discover in them, as in those of the ingenious Hogarth, ideas worthy of the pen of the most eminent writers.

There can be no doubt that Steen had a mind too elevated to permit him to disgrace himself by following a licentious life ; which is a further reason why we should discredit the unjust anecdotes that are related of him. It is also very well known that he was in intimate connection with the most celebrated artists of his time—a strong proof that his attachments and intercourse with the world were restricted to persons of merit, and not at all connected with the illiterate or dissolute part of society.



DAVID TENIERS,

Born at Antwerp in 1610, died at Brussels 1690, aged eighty.

56. CHRIST AND THE SAMARITAN WOMAN.

Panel ; height 13 $\frac{3}{4}$ inches, width 21 $\frac{1}{4}$.

Teniers, one of the greatest and most versatile geniuses of his age, had the particular talent of imitating the paintings of Bassano, Paolo Veronese, Giacomo Tintoretto, and others, with so much art, that the most experienced eye, on the first *coup-d'œil*, is surprised at their deceptive appearance.

The picture described under this number is a most interesting work of this kind. It presents Christ sitting near a well, revealing to the Samaritan woman the events she has met with in her life: the woman, who is astonished at the divine science he displays, appears quite surprised, and listens with particular attention. A spaniel is sitting in the front; and in the back-ground of the picture we perceive three apostles. It is certain that those who are ignorant of the different manners of painting by Teniers would be mistaken in this work, in which he has tried to imitate Tintoretto. But, by close examination, the connoisseur will discover in several parts the characteristic touch of the Flemish painter, which he has not been able to conceal throughout this painting.

57. AN ANCIENT CASTLE.

Panel ; height $8\frac{1}{2}$ inches, width $11\frac{1}{2}$.

Towards the close of a beautiful summer's day, a shepherd, seated on a projecting rock, is charming, by the music of his hautboy, a peasant who has stopped to listen to him—three sheep and four goats form his small flock. At a distance is a castle defended by fortifications, from the centre of which a tower rises. The antique structure of this edifice induces us to suppose it was formerly the dwelling of one of the Counts of Flanders. This charming romantic landscape is of a brilliant colour and sprightly touch

THE seventeenth century furnished a remarkable epoch in the annals of arts in the Low Countries, by the number of celebrated men who flourished there. The Italian schools were then declining ; and it is singular enough, that Italy, for a period of one hundred and fifty years afterwards, with all her masterpieces, has not produced a painter of sufficient talent to rank even with a secondary master of her former flourishing era. We may thus see that all things have their rise, perfection, and decline. This age produced such novelty in the Dutch school as to mark it with quite a distinct character from that of the Italian.

All schools bear a stamp of peculiarity denoting

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the taste of the nation whence the artist has received instruction in his profession, differing as much as the habits and language of one country differ from those of another ; and, as every language requires study to attain a knowledge of its forms and idioms, so each school of painting demands great research and attention to understand it. Therefore we cannot possibly appreciate the diversity of talent by single specimens ; and, to become familiarized with the sentiment and particular gusto possessed by each school, much consideration is necessary to form a sound judgment on its respective merits.

The Flemings, who had already distinguished themselves by the efforts of Hubert and John van Eyck, Rogier vander Weide, John Hemmelinck, Hugo vander Goes, John de Mabuse, John Claesens, Quinten Matsys, Bernard van Orley, Peter Porbus, and others, re-appeared in full splendour about the same period as the Dutch, from which they again formed a separate school ; and I consider P. P. Rubens, A. van Dyck, and D. Teniers, each in his class, to be men of the greatest genius Belgium ever produced. It has been said, the paintings of Teniers partake of vulgarity : putting this objection aside as untenable in regard to his fine works, he has so far overcome the difficulties of his art in the greater number of his productions, that, with all their defects, they will always command admiration ; for they speak the language of Nature ! Every style of painting therefore may possess great talent, no matter what may be the

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subject, provided the effect produced be that of truth. We should thus judge of each genius separately, forming our observation on the intention of the painter, and consider his works as they really are, not ridiculously expecting a Correggio in viewing a Rembrandt, a Rubens in a Rafaele, a Teniers in a Claude, &c. &c. What is it we so much admire in those great men? Is it not that each has been the inventor of his own style? Pliny says, in his observations on painting, after having spoken of Timanthes, Pamphilus, Apelles, Protogenes, Aristides, and others, "that it is proper to add those who have rendered themselves celebrated in the art of small paintings; of which number was Pyrrhicus, to whom few painters could be preferred. I cannot believe (he continues) that he has degraded his reputation by the subjects he has produced; for, although he confined himself to low objects, he has nevertheless acquired the greatest glory. He painted barbers' and shoe-makers' shops, donkies, provisions for the kitchen, and similar subjects, by which he has obtained the nickname of *Rhyparographos**: but his pictures gave infinite pleasure, and have been sold for higher prices than the grand subjects of many others." This is worthy of remark, as it shews that the fancy of the ancients in many instances bore a similarity to that of the moderns.

* A painter of "Bambochades," or ludicrous subjects.

To return to Teniers: his delight was to represent the different characters and manners of the peasantry, and also to introduce ladies and cavaliers in many of his village fêtes. These are all admirably depicted, and delineate the characteristic distinction of each class in society. Often have I observed, in my casual visits to the Kermesses of Sempst, Eppenheim, Vilvorde, and Perck, (in the latter village was Teniers's chateau,) the same scenes which that celebrated painter has so truly portrayed: and, although nearly a century and a half have elapsed since his decease, I could still trace in the peasantry the same jovial gaity which Teniers depicted and represented with all the felicity of expression so admirable in his chefs-d'œuvre. He was an extraordinary man, and one of the greatest colourists that ever existed. His landscapes are usually painted with that pleasing simplicity which is so greatly admired. In contemplating his delightful productions I have enjoyed many agreeable moments; and, fortunately, my opportunities have not been restricted, as several fine productions of his spirited pencil have been in my possession. One of the most remarkable was that bought of Madame Deville, for which were paid 25,000 francs*. The subject is a village feast painted on panel, in height 22 inches by 30½ inches.

* Mr. J. Smith says, in his third volume, page 338, No. 291, speaking of this picture, it was "*bought privately, by a dealer, of Mad. Deville, at Paris, in 1826, for about 22,000 fs.*" (£880.) Here

It forms at present part of the choice collection of Lord Charles Townshend, M.P. Another specimen, of a different description, which I possessed, is a *Corps-de-Garde* ; it sold for 12,999 francs at M. Laperrière's sale, which took place in 1825 ; and is thus described in the catalogue of the sale of the pictures of Joseph Barchard, Esq. : " Interior of a guard-house, in the front of which a youth is putting away a pair of pistols in their holsters ; a saddle and suits of armour are grouped on a bench : in the further part of the room, near a fire, four soldiers are engaged in a game at cards, while another with a pipe is looking on : the attention of all the five is variously and admirably expressed : a woman is entering from a door on the right with refreshments. The colouring of this fine cabinet picture (painted in 1647), which displays the best execution of Teniers, is agreeable and harmonious, and the objects in the foreground are illuminated in a beautifully clear tone. It was formerly in the collection of De Heer Braamcamp," and now adorns the collection of Prince Beauveau at Paris.

follows the copy of the receipt, proving Mr. Smith is again incorrect in his statement :—

" Je reconnais avoir reçu de Monsieur Laneuville (pour compte de Monsr. Nieuwenhuys) vingt-cinq mille francs, pour le tableau de David Teniers représentant une Kermesse, ou fête de village, que je lui ai vendu et livré à jour.

" Paris, ce seize Janvier, 1826,

" V: Deville."

The picture of the Seven Acts of Mercy, engraved under No. 84, in the *Recueil* of the cabinet of Le Duc de Choiseul, which was in my possession in 1830, is also a remarkable painting of this master. It was afterwards sold to the Marquis de Forbain Janson at Paris, for 15,000 francs. I also possessed a picture of a peculiar subject, which represents the interior of a kitchen furnished with tubs, kettles, vases, jugs, &c., grouped with fruit and vegetables of all kinds. Teniers appears to have introduced the master of the house in the attitude of giving orders to a valet, and to a female who is at the door. This picture is the more interesting as being a joint production with John de Heem, who painted the fruit, vegetables, and part of the accessories: it is on panel, height 19 inches by 25½. It is also described under No. 99 in the catalogue of the sale of the celebrated collection of De Heer Peter de Smeth van Alphen, and now forms part of that of M. le Baron Frederic de Mecklenbourg, at Paris.

I shall not enter upon any further description of the infinite and varied subjects produced by this genius, having to speak of other celebrated men; but will conclude by observing, that the most authentic account left us of the life of D. Teniers is from the pen of the notary De Bie, of Lire, who published his work on painting in 1661, twenty-nine years previous to the death of the artist, to whom he addressed some verses in a quaint strain of eulogium,

recapitulating the honours bestowed upon him; and after the verses he says,—

“Whereby it appears how sweet and friendly the liberal arts shine in the eyes of kings and princes, who not only did honour to great artists and painters by free and immortal praise, but rewarded them still more by mutual love and favoured friendship—the great and noble honour of being Cavaliere del Habito was allowed to the famous artist Tiziaen during his life, for his celebrated knowledge of painting—this David Teniers is not only made Chamberlain to his gracious Highness (the Archduke Leopoldus), but is so much thought of by the King of Spain for his celebrated talent, that his Majesty ordered a gallery to be built at his palace, wherein he preserved for his own gratification, no other pieces of art than the pictures of David Teniers! His skill so greatly pleased the Queen of Sweden, that she made him a present of a golden chain and a golden medal, on which was struck her image. Likewise he was honoured with a golden chain and medal by his Highness the Archduke Leopoldus; to whom he dedicated that far celebrated book containing above three hundred prints, representing all the rare Italian pieces which his fore-mentioned Highness possesses in his collection; which pieces David Teniers copied very carefully: he afterwards ordered them all to be engraved on copper, and published them at great expense; excepting the other antique or modern German, Dutch, or French pieces, which his fore-mentioned Highness was possessed of.

“Look what kindness for the art you may find in dukes and princes, who spare no cost to buy such works from artists, and by so doing raise so astonishingly their value and their fame. The Earl Fon Soldani sent this David Teniers on purpose to England, to buy for him all the Italian pieces he could

find, and honoured him also with a golden chain. Yes! this seducing art can awaken such love in the hearts of kings and princes, that his Highness Don Juan d'Austria, who was very skilful in this art, did not consider it unworthy to portray the son of our artist David Teniers, such love and friendship had he for him. Yes! what is more, he often invited Teniers to instruct him. I could add still further proofs of honour and friendship, should it not be too tiresome to the reader."

It is from the information contained in the above extract that other writers have derived most of their anecdotes of the life of D. Teniers.



GERARD TERBORCH,

Born at Zwol in 1608, died at Deventer 1681, aged
seventy-three.

58. A LADY READING A LETTER.

Canvas ; height 26½ inches, width 20¾.

A lady of distinction, in a white satin dress, is perusing a letter ; and a young page is waiting for her answer. On the table, which is covered with a Persian carpet, are placed a looking-glass, a candlestick, and a silver box, which are represented with a truth and minuteness perfectly wonderful. The red drapery in the back-ground shews the principal objects to advantage.

This picture is described in the catalogue of M. Gerrit Muller, whose sale took place in Amsterdam the 2d of April, 1827.

£127. 1s.

Bought by Mr. Dunford.

TERBORCH (mispelt Terburg) possessed the art of giving his tints the appearance of being blown upon the canvas. He produced this effect by using

his colours sparingly, and afterwards glazing them by degrees to a substance sufficient to produce that melting impasto so marvellous in his works. To give greater fluidity to his pencil, and obtain that surprising transparency observable throughout his paintings, he intermixed spirits of turpentine with the oil in his colours; which accounts for his pictures being so dangerous to clean.

He has painted many portraits of small dimensions, and obtained great celebrity by them; more particularly by those introduced in the picture representing all the persons and plenipotentiaries who assisted at the congress of Munster, at the moment when the treaty of peace is the subject of consideration. He signed this memorable picture, *Gr. Borch, F. Mondstery, A° 1648*. This painting has been lately exhibited in Messrs. Christie, Manson, and Christie's room with the entire collection of the late Duke de Berry; and, although the features of each figure are depicted with admirable precision and expression, it has failed to produce among the generality of visitors that admiration which has been bestowed upon it by former writers: there is a want of breadth in its general effect. His subjects of conversations with ladies elegantly attired are generally the most esteemed; and they are, beyond doubt, his finest works.

Terborch, like all other masters, had his peculiar fort; and collectors have always placed great value on those pictures in which white satin dresses are

introduced : he has repeated the same figure in a few of his works, probably to please Dutch amateurs, who had the fancy to see the same lady represented in the same attire ; but those instances are very rarely to be met with : and it is ridiculous to believe that all the pictures which are attributed to him, as described in several catalogues, some of which are entitled "*Catalogues Raisonnés*," are from his hand ; many were copied by his daughter Constantia, Ugterveld, Roelof Koets, and others ; but the discriminating eye cannot be misled by them.

There are four principal points in an original picture which are very distinct, and which a copyist must follow in imitating a known master like Terborch : these are, drawing, handling of the pencil, colouring, and expression. It is true, many copies possess a certain degree of similitude in these points, so as to deceive the demi-connoisseur (whose judgment does not extend beyond mere reverie), particularly if executed by a man of talent in the master's school ; but no copyist can avoid discovering himself to a competent judge, by betraying some deficiency in his imitations : for instance, it may be easy to delineate the drawing, for it can be traced from the original ; but in the handling of the pencil (which may be considered the handwriting of the painter), although the copyist may closely imitate some parts, he will in others lose the freedom which distinguishes the master. With regard to colouring, which constitutes the magic effect of a

picture, this may be brought very near to a resemblance of the original ; but it is only in appearance ; for in working the colours to obtain the power of another's conception, the vigour is lost, and the texture becomes tame ; or it will be discoverable by close examination of the half-tints, the management of these being the most difficult part of the art. And to imitate expression, which establishes the mind and characteristic feeling of a master—the very touchstone of genius—I may boldly say is impossible. Thus will real talent distinguish itself from every imitation.

Some of the finest paintings I have ever seen of Terborch, are, "*La Réponse à la Lettre*," in the collection of His Majesty ; "*La Leçon de Guitare*," now in the possession of the Right Hon. Sir Robert Peel, Bart. ; "*La Visite**," in the Duke of Sutherland's collection ; "*La Partie de Musique*," in the possession of A. Baring, Esq., M.P. ; "*L'Instruction*

* Mr. William Wilkins, the architect, has stated that there is another picture, by this master, of the very same subject, and which, according to his statement, is the one he exchanged (or sold) to Mr. Edward Gray as a genuine picture. Any one who has the slightest idea of the art of painting will easily judge of Mr. Wilkins's error, as it is a very humble copy. The true picture is described as follows, in the catalogue of Mr. Crawford's collection, which was sold in 1806 : "An interior—a cavalier taking a lady by the hand, and in a respectful attitude accosting her ; other figures engaged in conversation behind. The draperies and costumes exquisitely finished. A capital picture." This painting was bought by the late Duke of Sutherland, and is engraved, No. 71, in the Stafford Gallery.

Maternelle," in the Museum at Amsterdam; "La Partie aux Cartes," (composed of two ladies and a gentleman,) in M. van Loon's collection, of the same city; "La Dépêche de Trompête," in the Museum at the Hague; and "an Officer offering Money to a young Person," in the Louvre. These beautiful paintings have been constantly copied, and are most excellent lessons for the young student.

Terborch seldom signed his name on his paintings; sometimes he has marked them with the initials *Gr*, as may be seen by the picture which was lately exhibited at Messrs. Christie, Manson, and Christie's, under No. 24 of the collection of his late Royal Highness the Duke de Berry. This picture is also described in the catalogue of the cabinet of M. Robit as follows: "L'Intérieur d'une Cour de Paysan. On remarque près d'une maison rustique une femme assise donnant ses soins à un jeune enfant; dans le fond est un rémoleur que l'on voit couché au-dessus de sa meule, il repasse un outil qu'un ouvrier près de lui paroît attendre; le devant est enrichi de différens ustensiles. Le genre extraordinaire de ce tableau (pour ce maître) le rend recommandable ainsi qu'il l'a toujours été dans les cabinets dont il a fait l'ornement, tel que celui de Choiseul; il se trouve gravé dans son Recueil, No. 30 de son catalogue, vendu 4,800 fr.; depuis chez le Prince de Conty et de Chabot, sous le No. 26 du catalogue." It is painted on canvas, in height

28 $\frac{1}{4}$ inches by 23 $\frac{1}{4}$ wide*. Although this picture is executed in the best time of the master, it cannot be considered as a choice specimen of his efforts; I refer to it more particularly to shew that the subjects he treated were not confined to the representations generally known as his productions.

* Mr. Smith, in his fourth volume, page 123, No. 18, is again wrong in attributing this well-known picture of Terborch to Metsu. Although it is a subject out of his usual style, still the pencilling of Terborch is too well defined in every part of the work to be confounded with any other master: no connoisseur ever had a doubt of its authenticity.



ADRIAN VANDE VELDE,

Born at Amsterdam in 1639, died 1672, aged thirty-three.

59. A LANDSCAPE.

Canvas; height 58½ inches, width 67.

It is believed that no landscape ever came from the pencil of this painter of more importance than this. It presents a view bringing to mind the beautiful environs of Haarlem. On the left is a sandy hillock adorned by several trees: some old planks sustain a hedge which borders the road. Here Vande Velde has strolled with his family: the servant is sitting on the trunk of an old tree giving flowers to the little girl on her lap; the artist, accompanied by his wife, appears to be stopping to give the nurse time to rest; his boy is holding a dog by a cord while it is quenching its thirst at a pond. On the second site is a carriage with two dappled grey horses; the coachman, standing near them, is adjusting the reins so as to be ready at the first order of Vande Velde to continue their journey. On the right is a shepherd lying on the grass watching his flock, with his flagelet in his hand, which sometimes gives a zest to this rural retreat: further on, at the end of the wood, is a house, partly hidden by some large trees: a river divides the more remote parts

of the view, where several animals are grazing. A fine autumnal sky enlivens the scenery. Nothing can be more true—it is Nature's self.

This picture, for which I gave £1,000 (including the frame), was the principal ornament of the collection of M. Vander Pals of Rotterdam; and many amateurs from various places have gone there for the purpose of seeing this chef-d'œuvre, which is signed *A. V. Velde*, 1667.

Now in the collection of De Heer A. Vander Hoop, at Amsterdam.

60. A PASTORAL LANDSCAPE.

Canvas; height 22½ inches, width 27¼.

On a rising ground, to the left, shadowed by a hut, a young female peasant is sitting, apparently much interested in the conversation of a shepherd. A group of four cows, variously marked, seven sheep, and a ram, form the principal features of this subject.

This picture, which is a rich composition and of excellent quality, may be considered among the rare paintings of this master. He appears to have highly valued this work, as he has etched from it some of the animals seen in the foreground. It is signed *A. V. Velde*, 1668. It was formerly in the collection of M. de Monté, (which was bought by private contract previous to the public sale,) and was taken at the estimated price of 6,500 guildens. When the sale took place in 1805, there was a bidding for it of 7,000 guildens, exclusive of the

opgeld, but it was not accepted. It was afterwards purchased in July, 1833, by Prince August D'Arenberg, who, dying shortly afterwards, bequeathed his entire collection to the Duke D'Arenberg's gallery at Brussels.

ADRIAN VANDE VELDE, who was six years younger than his brother William, the marine painter, closely followed his bright example; and his genius was so precocious, that, when a child, he was accustomed to conceal his pencil and colours about his person, to satisfy his eagerness to draw or paint on any thing that he found fit for his purpose, and to mimic, as children often do, what he observed in the daily occupation of his father and brother. It is reported that on one occasion he painted the portrait of a dairyman with such accuracy, that every one was surprised that such a youth should have executed it; and this curious work was preserved for many years as a testimony of his very promising disposition. "This anecdote," says Houbraken, "was related to me by the daughter of Adrian Vande Velde, who was married to the *Makelaar*, M. Sodyn, at Amsterdam.

The father of the artist, observing that his son Adrian had no inclination to become a sea-painter, introduced him to the landscape-painter, John Wynants, to whom he shewed the drawings and paintings which the young beginner had already made. The wife of Wynants, being present at this

interview, was so struck by the talent displayed in them, that she tapped her husband on the shoulder, saying, "*Wynants, uw meester is geboren*;" which means, "Wynants, your master is born." This observation was verified, as was afterwards proved by his fine works.

It appears that at the age of fourteen Adrian vande Velde had already executed several remarkable etchings, such as the one in which he has represented, on the left, near the trunk of an old tree, a shepherd lying down asleep, while a young woman, sitting on a reversed basket, is caressing a dog; further to the right is a group of three sheep, two goats, and a cow; a hilly distance completes this subject: in size $7\frac{1}{8}$ inches, by $10\frac{1}{2}$ inches wide: it is signed in the handwriting of the master as follows, *Adriaen vande* Velde fe, et Ex*, 1653.

This interesting work gives evident proof that from this time he adopted a characteristic style of his own, which we may trace in all the works he executed after that period; we may therefore conclude that he had already left the school of Wynants†.

* Not *vanden*, or *vander*, as is generally supposed.

† Mr. Smith relates, in his *Catalogue Raisonné*, part 5, page 167, that both Wouwerman and A. V. Velde were pupils at the same time under Wynants, during which period Wouwerman promoted greatly the improvement of the young scholar. This assertion appears to me unfounded. In the first place, Wouwerman was nineteen years the senior of A. V. Velde; therefore, if he was a scholar of Wynants, it

This highly gifted pupil sufficiently proves what a promising genius is able to accomplish, when properly instructed ; and no one has been more industrious in the pursuit of his profession than this artist. He was so universally esteemed by his contemporaries, that many of the most renowned among them were proud to have their pictures adorned with figures and cattle by his exquisite pencil. These he managed with that wonderful skill which he so eminently portrayed in all he produced ; for he studied nature with such discrimination, that in viewing his paintings we may imagine them to be the effect of a camera obscura, in which we see the reflection of reality.

Vande Velde has painted historical subjects also ; but it is in pastoral scenes he has particularly distinguished himself. Simple in his choice, his delight was in the representation of romantic landscapes, with the shepherd tending his flock. And if the artist has not employed his pen in the poetry of his subject, he has, at all events, possessed the talent of making the truth of his ingenious pencil fully understood and admired.

is probable he left this master long before A. V. Velde entered his school. In the second place, there never has been discovered in the genuine pictures of A. V. Velde the least resemblance to Wouwerman in his manner of painting, to induce any one to suppose that he received instructions under that painter. This Mr. Smith himself avows, as he says, " each formed for himself a style and manner of painting so distinct from the other, that an amateur of very limited experience can rarely mistake them."

When we consider the shortness of Vande Velde's life, as he died at the age of thirty-three, it is astonishing how many highly-executed paintings he has produced, without reckoning the addition of figures and animals introduced in the pictures of Vander Heyde, Hobbema, Ruisdael, Hackert, Wynants, De Koning, Moucheron, Ver Boom, and others. I have generally remarked, when he painted in concert with these masters, his pencil partook of a more animated character, doubtless because he felt it necessary to correspond with their efforts; but in his own works a tranquil effect mostly predominates, in which a certain sentiment of melancholy feeling sometimes pervades his pastoral landscapes. This is the more observable, as he painted on dark grounds, and used several mineral colours which did not stand; the yellow tints, in particular, which he mixed in the texture of his colouring, have changed most by time; which alteration has given that blueish dark tone to his trees, plants, and every thing constituting the principal feature of his landscapes. This defect is likewise observed in the renowned pictures seen in His Majesty's collection, and in that beautiful specimen formerly in the Brentano collection, and now in the Museum at Amsterdam. It is true that Vande Velde has often subdued his landscapes in order to give more power to the animals which form the principal objects of his pictures.



WILLIAM VANDE VELDE,

Born at Amsterdam in 1633, died in London 1707, aged
seventy-four.

61. THE ENTRANCE OF A PORT IN HOLLAND.

Canvas ; height $25\frac{1}{2}$ inches, width $30\frac{1}{2}$.

At the extremity of the jetty is the entrance of a harbour, where several boats are assembled ; on the left two boatmen are standing in the water for the purpose of pushing off the craft ready to go to sea, the reflux of which occasions a slight motion on the surface, insensibly stretching towards the shore ; where two sailors, one of whom has a basket on his back, and the other a plank under his arm, are in conversation. In the distance are several men-of-war, the nearest lowering her sails.

It is inconceivable how the painter has been able, on a canvas of such small dimensions, to produce the appearance of so considerable an extent ; the motion of the clouds is quite remarkable, and the clearness of the atmospheric gradation disappearing in the horizon, presents nature itself to our eyes.

This fine picture was formerly (1803) in the collection of M. F. Pauwels at Brussels, and afterwards (1827) in

that of De Heer Gerrit Muller, of Amsterdam, where I bought it for 6,476 guldens.

Now in the possession of Captain Harcourt.

62. A CALM.

Canvas ; height 30½ inches, width 26.

A salute announces the arrival of a man-of-war ; some of the crew are occupied in lowering the sails, and others in preparing to let go the anchor. Two shallops, one of them full of sailors, are rowing towards the shore, which is perceptible in the distance, where another vessel of war is discovered.

Vande Velde has painted more varied and important pictures than this, but in point of skill he never surpassed the present production ; the free touch and transparency of the silvery tints, so much admired in this master, are here represented with all their brilliancy and power. Signed, *W. V. Velde f.*

63. A STORM.

Canvas ; height 30½ inches, width 26.

The sea in this picture presents a terrific appearance : a vessel of war, which forms the principal object, is driving before the wind with the fore-sail loose ; all the others are

furled : the impetuous gale has carried away the main and mizen top-masts, and the vessel is at the mercy of the waves. To the left, a fishing boat, with all sails lowered, is buffetting with the raging ocean.

This piece is painted in the boldest style ; it forms a companion to the preceding, and is also signed in full length, *W. V. Velde f.*

£126.

In the possession of David Bevan, Esq.

64. VIEW ON THE ZUYDER ZEE.

Canvas ; height 30½ inches, width 45½.

The vapoury atmosphere casts a silvery tone over a broad expanse of sea. The view, which is taken on the borders of the downs of Holland in calm weather, indicates a fresh morning. The sky is agreeably clouded ; a light air scarcely ripples the surface of the water. Nearly twenty vessels of different sizes are grouped or scattered about, and amongst them are distinguished merchant-ships, elegant yachts, barges, boats, and light wherries, which appear in motion, and form a view as correct as it is interesting. In the distance, vessels of war are perceived, which appear to indicate the preparation of a naval expedition.

This capital picture, which may be considered as one of the rare paintings of this master, comes from the collection of Lord Hampden, which was sold in 1830.

THE first writer who spoke of the merit and intrepidity of William Vande Velde was Gerard Brandt, who, in his *Life of Admiral de Ruyter*, mentions at the bottom of page 476, where he speaks of the naval combat about to take place, "that from the 6th to the 13th of June, 1666, William Vande Velde went to the fleet, for the purpose of taking sketches from actual observation of the events of the ensuing actions. With this intent he was conducted in a galiot to every place most suitable to the object he had in view."

Those who have the least idea of painting can easily conceive it was almost impossible for Vande Velde to paint on the open sea during the commotion of such an event; it was therefore necessary he should have recourse to drawing, to obtain the outlines of such objects and positions as he thought proper to delineate. It is from this circumstance that the writer has particularized him as a delineator instead of a painter. This description may, however, induce many to think that Brandt had reference to this Vande Velde's father, whose name was also William, and who was well known as a delineator of marine subjects; indeed Houbraken, who has commented on the lives of the two Vande Veldes, seems to have been led astray by it, as he confuses the history of father and son; although a moment's reflection on his own observations would have shewn him his error. I allow that the similarity of circumstances attendant upon both was great, and therefore likely to

lead to error; still it was not sufficient, except through negligence, to render a distinction between them difficult. Indeed, what he himself relates (as the following extract will shew, when properly unravelled,) will place the matter in a right light, or at least render the possibility of substituting one for the other so very improbable, that the idea cannot for a moment be entertained. Houbraken continues, in his "Schouburgh der Konstschilders," vol. ii. page 324, "W. Vande Velde's son was born at Amsterdam in 1633, and from his earliest youth had the greatest inclination for his art, in which he was instructed by his father, till the latter departed for London to enter the service of Charles II., King of England; when he left his son at Amsterdam under the direction of the ingenious painter, Simon de Vlieger."

As the battle which has been mentioned took place in 1666, it necessarily follows that the son was then 33 years of age. It is not therefore probable, that he was then in want of an instructor; therefore his father must, according to the writer's own statement, (if what he mentions in this respect be correct,) have left Holland previous to this event; and it is evident that the son wanted no instructor, from the circumstance of his having previously produced sea-pieces which surpassed every thing else of the kind ever seen: this opinion is also borne out by drawings and pictures which are still preserved in various collections, and which have ever been attributed to him; thus the directors of the Museum at Amster-

dam, conscious of the fact, have given to the younger Vande Velde the dates of birth and death which Houbraken gives to the elder, when he says the father was born in 1610, and died in 1693. As a further proof, the catalogue of the above-mentioned Museum, speaking of two paintings by the younger Vande Velde, contains the following :—

“ No. 324. This picture recalls to mind a glorious period for the Dutch nation : it represents the capturing of an English man-of-war, ‘The Prince Royal,’ commanded by Sir George Ayscue, Admiral of the White ; at the moment he is lowering his colours, the Dutch sailors are boarding the vessel : other ships of war are seen, and also the small vessel in which this celebrated painter caused himself to be conducted in order to make his sketches. This event took place the 13th of June, 1666, on the third day of the battle, given by Lieutenant-Admiral M. A. de Ruyter, against the English fleet, commanded by Admiral Monck, Duke of Albemarle.

“ No. 325. The companion, which is a continuation of the foregoing, representing four ships of the line taken in the same action.”

These two pieces are considered to be among the most interesting productions of this excellent artist.

The Baron van Brienon, at Amsterdam, has also in his possession a picture representing one of the naval engagements before-mentioned. This was sold at the sale of the late J. A. Brentano's collection,

which took place in 1822; and is described in the catalogue under No. 345.

It is well known that this William Vande Velde was employed by the States of Holland, in the time of Tromp and De Ruyter, to delineate the different manœuvres of their naval combats, knowing that by these means alone they could obtain an exact representation of what had taken place. Many of Vande Velde's drawings have in consequence been found, with written explanations, among the papers of the several administrations of the Admiralties of the Seven United Provinces*.

Other facts might be cited, but those already mentioned will suffice to place in a right light what properly belongs to the son, without confounding him with the father.

Charles II., aware of the advantage of possessing in the English navy an artist who should be competent to enter for the above purpose into his service, invited the father of Vande Velde to England, where he received distinguished marks of the Royal favour. The father had, in the mean time, the satisfaction of seeing his son receive in Holland the honour due to his transcendent talent; which became so renowned that the English king, having on certain occasions

* His Excellency, the Baron Verstolk van Soelen, possesses interesting drawings of this kind by the hand of the younger Vande Velde.

seen some of his beautiful pictures, was so much delighted with them, that he expressed his desire to have the son as well as the father in his service. William the younger departed, in consequence, for England, where His Majesty received him with great kindness, honoured him with the title of his first marine painter, and afterwards granted him an annual salary of one hundred pounds, as is proved by the following privy-seal order given by Walpole :—

“ Charles the Second, by the grace of God, &c., to our dear cousin Prince Rupert, and the rest of our Commissioners for executing the place of Lord High-Admiral of England, greeting ; Whereas wee have thought fitt to allow the salary of one hundred pounds per annum unto William Vande Velde the elder, for taking and making draughts of sea-fights ; and the like salary of one hundred pounds per annum unto William Vande Velde the younger, for putting the said draughts into colours for our particular use ; our will and pleasure is, and wee do hereby authorize and require you to issue your orders for the present and future establishment of the said salaries to the aforesaid William Vande Velde the elder, and William Vande Velde the younger, to be paid unto them and either of them during our pleasure, and for so doing these our letters shall be your sufficient warrant and discharge. Given under our Privy Seal at our Palace of Westminster, the 20th day of February, in the 26th year of our reign.”

Vande Velde had now attained the highest consideration, which his talents so justly deserved ; and he executed, by order of His Majesty, representations

of several of the most memorable actions of the English fleet, which have been placed in the several palaces of the kingdom.

At Hampton Court Palace are to be seen twelve pictures of memorable naval events, eight of which are placed in the King's first Presence Chamber, and were painted for Charles II. in 1676 and 1682; the other four are to be seen in the public dining-room;—forming together twelve different representations of the naval combats which took place during the war with Holland. All these pictures are of very nearly the same size, being about 4 feet 1 inch in height, by 5 feet 11 inches wide. Several of them appear to have been hastily painted, as they are very slightly executed; and although they are not in his best manner, yet they display great merit in the delineation of their remarkable subjects*.

In the King's dressing-room, in the same palace, is a beautiful cabinet picture, in which Vande Velde has represented a marine view in a fresh breeze, with a transport vessel bearing the English flag, and having several passengers on board; four men-of-war are seen in the offing. It is also painted on canvas, in height $24\frac{1}{2}$ inches by $29\frac{1}{2}$ wide.

After the death of Charles II., which happened

* The colours of these paintings have been well preserved, but the canvas is exceedingly cracked through age; they would, however, be very much improved if properly lined.

February 6, 1685, it appears that Vande Velde went for a time to his native place: this I conjecture from a picture which he painted in 1686, representing a view of the port of Amsterdam, taken from the Y. In front is seen a man-of-war carrying the Dutch colours, saluted by a yacht which is passing; numerous other vessels, in various directions, embellish this beautiful picture, which is of large dimensions. It formerly adorned one of the rooms of the Schreyershoeks Tower at Amsterdam, and now that of the Royal Museum in that city.

If Vande Velde went to Holland to visit his connections, it is not probable that he remained there long, as he continued to receive the favours of James II., whose reign was of short duration, for he was obliged to leave his kingdom on the 23d December, 1688.

Vande Velde passed the remainder of his life in London, and died on the 6th of April, 1707, as is stated beneath his portrait, engraved in mezzotinto by J. Smith in 1707, after a picture painted in 1680 by Sir Godfrey Kneller, and from which I have taken the following inscription:—

Gulielmus Vande Velde, junior,
Navium & Prospectuum marinorum Pictor: et ob singularem
in illa Arte peritiam à Carolo II. & Jacobo II. Mag.
Britanniæ Regibus annuâ Mercede donatus. Obijt 6 Apr.
Anno Dom. 1707, Ætat, suæ 74.*

Among the fine works which I have possessed

* Vande, and not Vanden, or Vander, as has been erroneously written.

of this admirable painter was "a Calm," on a beautiful summer's day, with the representation of the entrance to a harbour at low water. Two doggers and two boats are lying at anchor, with their sails spread to dry; on the right is another small vessel, with figures bathing; a fisherman nearer the foreground is walking over the sands; several large ships are seen in the offing: upon the old piles on the left is written "*W. V. Velde*, 1661;" and beyond this are several figures variously occupied. I consider this specimen as one of the choicest pictures of this exquisite painter. Its height is 25 inches by 28 $\frac{1}{4}$.

This fine painting was one of the distinguished collection, composed of one hundred and eighteen Dutch and Flemish pictures, formed by his Royal Highness the late Duc de Berry, to adorn the Elysée Bourbon. After the unfortunate death of this prince (February 14, 1820), having left minors, according to the law of France, it was necessary for a valuation to be made of all his property; among the rest was this collection, estimated at £45,000. It was considered the most attractive private collection remaining in France, and was visited and admired by all the men of taste who repaired to Paris. Here it remained until the revolution of July, 1830, when the new government expelled Charles X. and his ill-fated family; and the result brought this select cabinet to England, where it was exhibited, in London, at the rooms of Messrs. Christie, Manson, and Christie, in King Street, St. James's, during April, May, and June, 1834, for sale by private contract

under the direction of Le Comte de Mesnard. Amateurs were privately admitted to view it. I had intended purchasing several pictures from it, and took the earliest opportunity of ascertaining the prices, which were attached to each painting; but finding these generally (according to my own estimation) rather high, I contented myself with one lot, No. 64, being the William Vande Velde just mentioned, for which I paid the sum demanded, viz., £500, considering that a very moderate price as compared with the others. It was the first picture sold out of the collection. The Right Hon. Sir Robert Peel, Bart., having a great desire to possess it, afterwards purchased it of me, and it now forms part of his celebrated gallery.



NICHOLAS VERKOLJE,

Born at Delft in 1673, died 1746, aged seventy-three.

65. THE RAPE OF ORITHYA.

Panel; height 22½ inches, width 29.

The young princess Orithya, accompanied by five nymphs, was walking on the sea-shore, gathering up the shells she found in her way, when Boreas, indignant at the refusal he had met with from her father Erectheus, surprises her and takes her off by force.

Verkolje has treated this subject with great skill. Boreas, in order to accomplish his designs, raises a violent storm, the effects of which are represented in the most lively manner: the situations of the Nymphs, (some of whom appear to have been thrown down by the violence of the wind, or to have fallen through fright,) and Cupid, who is behind a tree laughing at the disasters of which he has been the cause, evince the admirable ingenuity of the master.

NICHOLAS VERKOLJE, at the age of twenty, had the misfortune to lose his father, John Verkolje, also a painter, who brought his son up to his profession. So much proficiency had the young Nicholas made, that his works were soon preferred to those of his

parent. His pictures of "Moïse trouvé sur le Nil," "Betsabé au Bain," "Saint Pierre qui renie notre Seigneur," and others, were instantly bought by amateurs; and he was invited to paint several other historical subjects of large dimensions, which were much praised. But I consider those of cabinet size to be infinitely superior, especially when they represent such subjects as the "Toilette of Psyché, attended by five Nymphs," in the collection of Henry Philip Hope, Esq. In the foreground is a beautiful fountain, on which is inscribed *N. Verkolje, fecit A. 1716*; painted on copper, height 24 inches by 20½. This production proves that he was an admirer of the works of the Chevalier Adrian Vander Werff. Verkolje's pictures are composed with taste; and, being a man of literature, he chose subjects the most agreeable to his pencil, which possesses great finish and precision: but his colouring is deficient; and his works have only attained the rank and value of those of Philip Van Dyck (who was born at Amsterdam in 1680), and Peter Vander Werff, who painted similar subjects.



JOHN WEENIX,

Born at Amsterdam in 1644, died 1719, aged seventy-five.

66. THE SWAN.

Canvas; height 68 inches, width 60.

At a distance a magnificent chateau, which appears to be the residence of a nobleman, brings to mind the epoch of Louis XIV. and Versailles. A beautiful garden with its fish-ponds is laid out in various parterres; and near a fountain are a lady and gentleman, followed by a page carrying a basket of fruit: near the foreground are a splendid vase sculptured in high relief, and a tree, to which are tied a swan and peacock of natural size—the contrast of the brilliant plumage of the one with the snow-white feathers of the other produces a very striking effect: a basket of fruit, various plants in flower, a wild pigeon, and two partridges, complete the composition of this capital picture, which, notwithstanding its large dimensions, is of the most exquisite finish. It is marked *J. Weenix, f. 1708.*

From the collection of M. Gevers of Rotterdam.

£132. 6s.

Now in the collection of the Right Hon. Sir Charles Bagot.

JOHN WEENIX, guided by paternal instruction, became an artist of great celebrity, and, under his skilful hand, the style of painting game has attained the highest perfection. The hare, the stag, the pheasant—indeed, all the various animals represented by him, assumed more the appearance of reality than the deception of art. He possessed also a remarkable taste for embellishing his pictures with ornamented landscapes, or superb gardens adorned with architectural erections, whose decorative appearance and tasteful combinations produce the most interesting *coups-d'œil* in his compositions. These were highly appreciated by that noble admirer and patron of the arts, the Elector Palatine John William, who, by his liberality, retained this painter several years at his court, for the purpose of executing many important works for the two galleries of the Chateau of Bensburg. The one contains several representations of the stag-hunt, the other that of the chase of the boar. After receiving the honour and reward due to his distinguished talents, he returned to Holland, where his beautiful paintings were no less admired, a great number of them ornamenting the apartments of the rich proprietors of Amsterdam, where he died on the 20th of September, 1719, and in which city I have on several occasions purchased many of his important works. A great number of his paintings have been imported into England within the last sixty years. Le Brun observes (1792) that Lord Clive paid from 500 to 600 guineas each for his large pictures.

I purchased an important specimen of this master's works from the Brentano collection, being the picture described in the catalogue of that sale under No. 366. It represents a beautiful landscape, in the foreground of which is a large hound and two dead ducks; on the right, near a superb vase enriched with bas-reliefs, are two hares, a pheasant, a brace of partridges, a woodcock, a gun, and several accessories, which are introduced with great judgment. On canvas, height $71\frac{1}{2}$ inches by $63\frac{1}{2}$. Now in the collection of Lord Charles Townshend, at Raynham Hall, in Norfolk*.

The picture by Weenix, purchased in 1830 by the Marquess of Ailsa, is another effort of his talent. Among other birds so admirably introduced, are particularly remarkable a white duck and a peacock. The back-ground displays much taste.

Another exquisite specimen of a group of game, viz. a hare, a pheasant, partridges, &c., is now in the possession of William Beckford, Esq., a munificent patron of the arts in the present day, whose choice collection now adorns his delightful residence in Lansdown Crescent, Bath.

* At this fine seat I was delighted, in 1831, at seeing the celebrated picture of *Belisarius* by Salvator Rosa.



PETER VANDER WERFF,

Born at Kralingen, near Rotterdam, in 1665, died 1718, aged fifty-three.

67. CERES.

Canvas; height 19 inches, width 15.

Ceres, seated on an elevation, her hair plaited with ribands and ears of wheat, holds in one hand the cornucopia, and appears to be teaching the art of cultivating the earth to several rustics not far distant from the goddess, who are listening to her with the most respectful attention.

This picture may be considered as one of the best specimens of the master. It is signed *P. v. Werff, fecit.*

WERE many artists to be asked in what style they paint, one would say, after that of Anthony van Dyck, another, that he had adopted the manner of Paolo Veronese, or perhaps that of Sir Joshua Reynolds, or David Wilkie; because we are liable to imbibe a fancy for the works of great men, especially such as excite the admiration of the world; and I

doubt not, if Peter Vander Werff had been asked what style he pursued, he would have answered that of his brother Adrian Vander Werff, whom he strove to imitate so sedulously, that he studied his works more than he did Nature. This is an error into which many have fallen, and nothing can be so pernicious as to study the works of one master alone. For this reason I would particularly counsel every young artist, in pursuing his studies, to examine with diligence different specimens of the most eminent painters, so as to adopt no peculiar manner.

My desire being to benefit the art, I may be allowed to observe, that many masters who have established schools do not always give proper instruction to their pupils. Having frequented many institutions, I have noticed the faults committed by masters in always giving their own works to be copied; without reflecting, that by this injudicious method they teach their disciples mannerism. I have known instances where pupils have been so accustomed to this practice, that on quitting their masters, they were at a loss how to begin a picture; never having been instructed properly to view and appreciate Nature. This is a great misfortune, for such young men are liable, as imitators, to follow the characteristic faults of the master they take as a model, the ungraceful being always more easy to copy than the beautiful: and it is not unlikely that if Peter Vander Werff had not been misled by the works of his brother, who, in his

life-time was considered by some persons the most eminent painter Holland ever produced, he would have arrived at greater celebrity. Several of his pictures are of considerable merit; but his colouring is feeble, and much inferior to that of Adrian.



PHILIP WOUWERMAN,

Born at Haarlem in 1620, died in the same town 1668, aged forty-eight.

68. L'ABREUVOIR.

Panel; height 18 inches, width 24½.

This picture, which amateurs have always considered as one of the charming chefs-d'œuvre of Wouwerman, represents a view upon the borders of a large river. On the left is a rising ground, upon which are seen a cluster of trees and a rustic habitation, with a gate serving as a barrier: at the foot of this elevation glides the stream; and beyond it the eye is led over a vast extent of country: the silvery tint, and the light which brightens the clouds, foretel the rising morn. Hostlers bringing their horses to water, and other figures are variously grouped. Upon the top of the hill two women are watching the linen which they have spread open to bleach. A man is coming forward with two horses, one of which is kicking at a dog that is barking at him. But the most striking part of the picture is near the foreground, where the inimitable talent of the artist shines forth in all its perfection. There many beautiful horses, varying in colour

and position, nimbly move about : some, mounted by grooms, are in the water ; others are coming out, or passing on : boys are bathing, and women washing linen. A ferry-boat, with horses and figures on board, is seen on the river in the distance, with other boats.

This brilliant picture has been engraved by J. Moyreau, and formed part of the celebrated cabinet of the Countess De Verrue, one of the finest ever formed in France by a private individual. It afterwards adorned the valuable collection of Joseph Barchard, Esq., and was bought at his sale in 1826, by M. Féréol Bonnemaïson, for 650 guineas.

Now in the collection of De Heer A. vander Hoop at Amsterdam.

69. LA CHASSE AUX CANARDS.

Panel ; height 14 inches, width 12½.

The clouded sky in this picture indicates the approach of a storm. The surface of the country, which is mountainous, is crossed by a road inclining towards a piece of water ; and along the road several travellers are pursuing their journey. In front is a cart loaded with sand, drawn by a brown horse, near which the driver is standing ; three horses of different colours are at a distance. Upon that part of the sandy ground which receives the principal light, a sportsman is in the act of firing at wild-fowl. The colouring is of a clear and brilliant tone, and the whole is executed in a most scientific manner.

It comes from the collection of M. Gerrit Muller of Am-

sterdam, where it was sold the 2d of April, 1827, under No. 82 in the catalogue of that sale, for 2,793 guildens.

£220. 10s.

Now in the collection of Henry Bevan, Esq.

THE anecdotes of the life of Wouwerman, which Houbraken undertook to communicate to us about half a century after the painter's death, are very vague and contradictory, and entirely founded on hearsay: this he himself admits, and gives us to understand that he merely details reports as he received them. In consequence of this paucity of information, he has dwelt more at large on the excellence of the painter's works, which in several instances he describes with judgment, and from his writings, for want of better authority, I shall extract some passages. Houbraken says, "We have often to regret being unable to discover the dates of the births of some of our excellent Dutch painters, in spite of every research to obtain them; this would have been the case with the celebrated Philip Wouwerman, had I not seen his burial certificate, dated 1668, on which the old Vincent Vander Vinne had written "that he died at the age of forty-eight." "His father, named Paulus, an indifferent historical painter, lived at Haarlem. This (continues Houbraken) was related by some old inhabitants of that place; and Philip being the eldest son, it may be supposed he instructed him in the rudiments of his art. From

his commencement Wouwerman appears to have been fortunate in meeting with many admirers; and his remarkable talent deserved their patronage, for he surpassed all competitors in his line. We must not attribute the success of a painter to the blind partiality of his patrons; far from it: there must be solid grounds for extolling the works of their author; for without real merit none can stand the test, but will soon pass into oblivion. Still we have a right to consider those painters fortunate who, while living, meet with distinction and reward, as talent does not always command this enviable possession.

"It is true that, some years after this painter's death, his productions sold for greater prices than during his life-time, from the circumstance of the Dauphin of France and the Elector of Bavaria being captivated by his paintings, who gave several orders for their purchase in Holland;" but this is no contradiction to the fact of his good fortune while living, for Houbraken adds, "he was assured that Wouwerman by his industry had accumulated enough to give his daughter 20,000 guildens on being married to the painter H. de Fromantjou.

"Every one acquainted with the works of the ingenious Wouwerman must be astonished at the diversity of subjects he produced; shewing the vast fecundity of his powers, and the tasteful combinations by which his delightful pencil was led to the varied purposes of portraying those events which he could not truly define without having witnessed them.

Such are his battle-pieces, where animated groups of cavalry and infantry are seen in full action: these he has wonderfully expressed, not only in the exquisite delineation of the horses, but in the rage, the fear, the despair, and the sufferings of the wounded; which are all depicted with the expressions attending such terrific scenes. Of the same character also are his representations of plundered villages, in which the licentiousness of their marauders and the fright of their victims are given with considerable truth. What an infinity of gems this delightful painter has produced! What a charm he has dispersed throughout those pleasing subjects of *The Departure for the Chase, Stag-Huntings, Return from the Chase, Horse-Fairs, Hawkings, &c. &c.*, where he has introduced animals of the most beautiful description."

After other remarks in praise of the talent of Wouwerman, Houbraken thus proceeds:—"The information concerning the lives of many painters is often most inconsistent. From some we are enabled to discover facts; from others so many stories are told, that it becomes a matter of very considerable deliberation to decide on which of them dependence may be placed, more particularly when we cannot trace the source whence they arise; and this is the case with Philip Wouwerman. Some have declared he had a son who followed his profession; and that, previous to his death, he burnt his drawings, from the apprehension that his son, if left in possession of them, might become too indolent to study from

nature : while others have reported that, not being on friendly terms with his brother Peter, and unwilling he should receive any advantage from them, he determined to destroy them." Again he says, "others had informed him that the drawings thus consigned to destruction were not his own, but designed by other masters."

After several contradictions of this kind, he observes, in speaking of Bamboccio, whose pictures were at one time more esteemed than those of Wouwerman, "that John de Wet, a painter and picture dealer, being of a contrary opinion, ordered a picture of the latter master of the same size and description as one by Bamboccio, which Wouwerman had seen on several occasions. When finished, it was the intention of De Wet to expose the error ; and exhibiting it to several amateurs, he observed, 'All our connoisseurs appear to prefer the works of those who have been to Rome.' He then proved how much the productions of Wouwerman, who had never seen Rome, surpassed those of Bamboccio ; in which they uniformly agreed." This (Houbraken imagines) affected the mind of Bamboccio to such a degree, as to have contributed to his untimely death. I do not know how far this may be founded in truth ; but one thing is worthy of remark, that Wouwerman had been in his grave five years when Bamboccio committed suicide*.

* This mistake is indeed surprising, for Houbraken contradicts him-

The Dutch language being little known throughout Europe, and consequently its writers not generally read, foreign authors have been guilty of propagating mistatements and asserting them as facts, by which their readers have been misled. D'Argenville, a French writer, has related circumstances without giving any other authority for his assertions than that of his having obtained them on a journey into Holland. This is not sufficient to prove that his statements are more deserving of credit than the former Dutch writer, who appears to have been, on many points, misunderstood by D'Argenville. D'Argenville takes credit to himself for the discovery, that Wouwerman died in indigence, and comes to this conclusion from the circumstance of Wouwerman's burning his drawings to prevent his son from embracing so uncertain a profession ; but D'Argenville's authority is no better than Houbraken's, from whose book he has obtained his information ; and, after all, the fact of the destruction of these drawings is no more to be depended on than Houbraken's conflicting reports about Bamboccio. Descamps, whose writing is but a varied repetition of D'Argenville, makes the ridiculous addition that Wouwerman never quitted Haarlem ; but his mountainous landscapes are sufficient evidence to prove that this must be erroneous, and that he actually visited other countries.

self ; see his first volume, page 364, where he states that the birth of Bamboccio took place in 1613, and that he lived till his sixtieth year.

By referring to Houbraken we may judge how far later biographers, who have treated on the same subject, are to be depended upon ; particularly as nothing positive has been discovered concerning the history of Wouwerman's life since this writer. We have already stated that Houbraken supposes Wouwerman received his first instructions in the art under paternal care ; and I cannot conceive why D'Argenville should contradict this assertion, because he himself avows that Wouwerman's father was a painter. Nothing is more natural than to suppose that the Dutch writer did make the observation, especially since D'Argenville does not advance any argument to the contrary. It is certain that Wouwerman must have had a beginning ; and we are enabled to trace his progress in several of his pictures ; for it is easy to observe, in some of his works, that he has studied Peter van Laar and Wynants : it has therefore been conjectured, and with reason, that he must have been also a disciple of the latter master ; but the particulars, as to what time he may have studied in that school, are entirely unknown, and have never been stated by any writer on whom we can depend. Those specimens, however, of Wouwerman, in which he has shewn that he at one time imitated Wynants, are certainly not his earliest works, as they were produced when he had already made considerable progress ; and, consequently, the style of painting rustic landscapes with sandy roads engaged his pencil even in his most flourishing days.

His first style (called his Bamboccio manner) was entirely after that of Peter van Laar, and is very inferior indeed when compared with his finer works ; which is easy to be conceived, for Peter van Laar was an indifferent artist, his colouring being without delicacy and the execution of his pencil very heavy ; and I am not at all surprised, judging by the works I have seen, that his fame has not been of long duration. In consequence of P. van Laar's inferiority, it is not to be expected that the early productions of Wouwerman, in which he has imitated him, could, as some have supposed, possess much greater merit.

I have before observed that all the information which we possess regarding the life of Wouwerman is very contradictory ; and the more I reflect the more I am convinced that such is the fact. It is much to be regretted that many writers, influenced by idle tales, have made inconsiderate and ridiculous observations without reflecting on their folly, and have thus disguised the truth.



CONTINUATION
OF
THE COLLECTION
OF
M. NIEUWENHUYSEN.

GASPARD DE CRAYER,

Born at Antwerp in 1582, died at Ghent 1669, aged eighty-seven.

70. LA CONCEPTION DE LA VIERGE.

Canvas ; height 85½ inches, width 62.

Two beautiful little angels are playfully occupied on a staircase, covered with a carpet, leading to an elevated part, where St. Anne is seated, and near her stands the young Virgin, Mary, whose left hand is pressed upon her bosom and the right is holding a rose. While looking up to heaven, the Holy Ghost descends in the form of a Dove surrounded by cherubim—symbolical of the Conception of the Virgin. Before her are three angels, one of whom is presenting the sceptre, crown, and globe of the universe, in presence of St. Joachim; another is holding a stem of lilies, and the third a tablet, on which is written *Ecce Virgo Concipiet et Pariet Filium*.

This picture, which is signed DE CRAYER FECIT. A° 1644, comes from the renowned collection of Pauwels, sold at Brussels 22d Aug. 1803, and is found described under No. 19 in the catalogue of that sale; in which it is stated to have been formerly in one of the convents suppressed by the Emperor Joseph II. .

CRAYER, in his time, was considered one of the most celebrated painters of the age ; but this reputation appears to have passed away—proving that the predilection for certain painters sometimes attains opposite extremes. This artist, it is true, possessed astonishing facility of execution ; but monotony bordering on mannerism generally predominated in his pictures. He worked with inconceivable rapidity, more from the effect of practice than profound study. The number of altar-pieces he executed for the churches in the Netherlands is very considerable, and, as ornaments for those edifices, they certainly display great talent ; but the essential part is wanting—I mean that soul and energy of mind which characterize those great men to whom an attempt has been made to compare him, namely, Rubens and Van Dyck. Although he painted in a broad manner, he was but a secondary genius, and does not even equal Luca Giordiano. Nevertheless, it is just to give each his due share of praise, and Crayer, in many of his works, merits commendation : his paintings sustain a distinguished place in some of the principal galleries in Europe.



NICHOLAS MAES,

Born at Dortrecht in 1632, died at Amsterdam 1693, aged
sixty-one.

71. THE MILK-MAID.

Panel ; height 22½ inches, width 16½.

This domestic scene is represented with admirable simplicity and truth. The day is hardly breaking when the young and industrious milk-maid is going her round to serve her customers ; having placed a pail and a polished brass jug on the ground, whilst she rings the door-bell, a dog is slyly stealing her milk. The colouring is brilliant and effective ; and, without hesitation, we can affirm it to be one of the most perfect specimens of this excellent painter. It was purchased in 1817 from the Heer Geronimo de Vries, at Amsterdam.

Now in the possession of Mr. Charles Brind.

NICHOLAS MAES, a distinguished scholar of Rembrandt, shewed, in the progress of his study, such

evident marks of genius, that his works soon became the admiration of the amateurs of Amsterdam, where he was greatly encouraged in portrait-painting. His pencil, however, was not entirely restricted to this branch of the art; he has most happily represented fancy subjects, such as the picture of *The Milk-maid* described above, *The Idle Servant*, engraved by Lupton*, and *La Cuisinière*, which was sold at the first sale of M. Laperière in 1817, for 1,770 francs, and is improperly described, in No. 45 of the catalogue of that collection, as being a production of Rembrandt†.

Errors of this kind often take place concerning the works of Rembrandt's scholars, from their similitude to the style of their master, who has managed the texture of his colouring with such characteristic powers; and the handling of his pencil is so peculiar to himself, that I have often been surprised at the blindness of some persons who consider themselves judges. It is certain that so good an imitator of Rembrandt must have possessed great talent; but as every genius has a peculiar manner of depicting the language of his art, he will be recognized by

* This picture was originally at Leyden, where it was purchased by Doctor Sanderus, from whom I obtained it at Amsterdam in 1823, when I took it with me to Paris, where I sold it for 3,000 francs. It now adorns the cabinet of Richard Simmons, Esq.

† It appears that Mr. W. Buchanan, not knowing better, bought it as such; and made the same mistake in speaking of it in his second volume, page 299.

those who have had the opportunity of studying and the ability to discriminate his productions. The works of N. Maes are easily distinguished by his peculiar method of producing effect, and bringing out the principal features of his subjects, by means of broad masses of shadow, in which a blackish tone generally predominates, and which he has managed with considerable skill, without any appearance of heaviness. The pieces in which he has introduced figures the size of life are far from being of equal merit, and for this reason his cabinet pictures are the most esteemed.

Maes went to Antwerp for the purpose of viewing the works of the celebrated Rubens, Van Dyck, and other distinguished artists, by whom he was kindly received : he also became intimately acquainted with Jaques Jordaens, who highly appreciated his talent. After residing a long while in Belgium, where he left a great many of his pictures, he returned to Holland, and passed the remainder of his life at Amsterdam, where he died, in the month of December, 1693.

I have at various times possessed several of the finest works of this master, and have also seen some in my father's possession, two of which now adorn the collection at Apsley House. One of them represents the exterior of a house, where a milk-maid is receiving money from an old woman, while a boy is waiting to be served. This excellent picture is pleasingly composed, and is painted on canvas, in height $23\frac{1}{2}$ inches by $25\frac{1}{2}$: the other

which is the companion picture to it, represents a lady descending a flight of stairs to surprise a young man who is kissing a servant-girl in the room below. These two pictures formerly adorned the cabinet of the Burgomaster Baelemans de Steenwegen, at Louvain. After his death they were bought by my father on the 2d of September, 1816, and were subsequently sold at M. Le Rouge's sale in Paris, the 17th April, 1818, when they were purchased by the late M. Féréol Bonnemaïson, for his Grace the Duke of Wellington.

A similar subject to the last-mentioned, but quite differently arranged, is engraved by G. R. Le Villain, in the Le Brun Gallery. This painting now forms part of His Majesty's collection, and is signed N. MÆS. A. 1655.



GABRIEL METSU,

Born at Leyden in 1615, died at Amsterdam 1658, aged
forty-three.

72. LA SURPRISE.

Panel; height 25 inches, width 18¾.

This fine picture was formerly in the collection of the Duke De Choiseul, and is numbered 91 in the recueil of engravings taken from his cabinet. It represents an elegant Dutch lady pensively employed in drawing the attention of a little spaniel: she seems unconscious of the entrance of a gentleman who has returned from shooting, having his dog and gun with him. The servant behind her, who is aware of his approach, is bidding him to be silent by placing her finger on her lips, apparently wishing him to enjoy her mistress's surprise at seeing him when she starts from her reverie. The lady is sitting, with her right arm leaning on a table covered with a Turkey carpet, on which are a looking-glass, in a gilt carved frame, and a chased silver jewel-box. She wears a lace cap, and a crimson silk bodice, with a white satin gown embroidered with gold lace. The subject is composed with taste and elegance; the countenances are graceful, and very expressive. In regard to the painting, the gradation of tints

is admirably managed, and all the accessories are touched with an enchanting artifice.

As an attentive observer of Nature, Metsu has brought the excellence of his art to the greatest perfection. The more we look into this exquisite piece, the more we discover the genius of this celebrated man; for those parts which are here finished with the greatest truth are quite opposed to that painful minuteness which is observed in the works of certain artists, who have over-toiled with the hand without making the necessary use of the mind: such was the case with Eglon vander Neer, and more particularly with William van Mieris.

It is not in an extreme finish that the perfection of the art exists: to define the soul and character of the person or object to be represented, the spirit of the imagination must go with the pencil; and Metsu clearly understood, that to arrive at this point it was necessary to vary the labour and touch of his pencil according to the gradations required, so that, by this management, he has produced in his pictures an effect so remarkably harmonious, that he will always serve as an example to others.

Now in the collection of Henry Bevan, Esq.

HOLLAND has produced many artists who painted subjects of conversations, and although they differ in their style and execution, still there are several who have obtained very nearly the same degree of perfection. Metsu has always been considered as one of the most distinguished among them, and so justly has his merit been appreciated, that any commentary

would be superfluous in addition to the praise which has been already bestowed by former writers on his admirable productions, which are rarely to be met with. Although I have been many years engaged in collecting the most select pictures of this exquisite painter, I have obtained very few, in comparison with the great number of those of other masters which I have purchased at various times. One of the last pictures by Metsu, for which I offered a liberal price, was the one sold in the collection of the Heer Goll van Franckenstein, the 1st of July, 1833 ; but there were so many competitors that I could not obtain it : it was bought by the Heer G. de Vries, as agent for the Heer A. vander Hoop, for 13,330 guldens, or about £1,111. It is painted on canvas, in height $11\frac{3}{4}$ inches by 19 inches wide. It represents an elegant apartment, furnished in the style of the time in which it was executed, with an old buffet and a table with a Turkey cover, upon which is a beautiful little dog, and near it is seated a lady dressed in a scarlet velvet jacket bordered with ermine : she is conversing with a sportsman, who appears to have just arrived with a setter dog from the chase, as he is presenting her with a partridge. On the floor are a dead wild duck, a pouch, and a gun. This picture, and the one in which a cavalier is presenting a glass of wine to a lady, both seated at a table, and which is now adorning the collection of the Heer van Loon, are two of the most remarkable specimens of the works of this

master now remaining at Amsterdam ; indeed, there are very few of his pictures left in Holland.

The Louvre is remarkably rich in the possession of a variety of his finest works : the most renowned among them is *Le Marché aux Herbes d'Amsterdam*. This known chef-d'œuvre is engraved by Chataigner, in the *Gallérie du Musée Napoléon*, published by Filhol in 1812 ; see vol. viii. plate No. 576, where it is described as follows :—

“ Le Musée Napoléon possède plusieurs tableaux charmans de ce célèbre peintre ; mais ils le cèdent tous en mérite à celui que nous publions aujourd'hui. Il est également admirable, soit qu'on l'examine sous le rapport de la composition, soit qu'on le juge sous celui de l'expression. Tout est animé, tout est en mouvement, tout parle dans ce tableau ; et quoique le peintre ait été, pour ainsi dire, économe de figures dans un sujet qui semblerait en exiger beaucoup, il a néanmoins disposé avec tant d'art celles qu'il a jugé convenables d'employer, qu'il semblerait que la foule se presse sur cette place.

“ C'est celle d'un marché aux légumes et à la volaille d'Amsterdam. Ce marché est ombragé par de grands arbres, bordé par un canal, dont la rive opposée est ornée par une longue façade de maisons. Sur le devant, à gauche du tableau, une vieille cuisinière, les poings sur les côtés, se dispute avec une grosse marchande de légumes assise sur les bras d'une brouette remplie de racines potagères. Entre ces

deux femmes arrive un paysan courbé sous le poids d'un enorme panier à volaille, qu'il soutient de la main droite, tandis que de la gauche il s'appuie sur un bâton. Dans le centre, une jeune bourgeoise, en habit du matin, le bras passé dans l'anse d'une petite corbeille, traverse ce marché, et semble sourire à quelques galanteries que lui adresse sans doute un jeune cavalier qui semble la suivre. Sur le second plan, une marchande, a l'entrée de son échoppe, cause avec une autre femme. Un peu plus loin, deux espèces de magistrats, en perruque, en rabat et en manteaux noir, se promènent. Ce sont sans doute des inspecteurs du marché. A droite du tableau et sur un plan reculé, une vieille femme, assise devant une petite table, couverte d'une nappe blanche, vient de vendre ou va vendre un verre de genièvre à un pauvre homme, qui, pour le payer, cherche dans une petite bourse d'une main parcimonieuse une pièce de monnaie. Dans un coin du tableau, et tout à fait sur le devant, un gros chien épagneul est en arrêt devant un coq. Ce coq, réfugié sur le couvercle d'un panier et les plumes hérissées, s'apprête à lui assener un coup de bec sur le museau.

“Cet ouvrage est une production admirable, et sans contredit l'un des plus capitaux de ce grand peintre. Il y a près de quarante ans que ce tableau fut vendu 28,000 francs, à la vente de la célèbre Madame Geoffrin.”

It is painted on canvas, in height 36½ inches by 31 inches wide. The sum of 28,000 francs was at that

time, indeed, by far the largest price that had been paid for a picture by Metsu at a public auction ; and considering its importance and excellence, I have no doubt that this superb masterpiece would still obtain a larger sum, if it were brought to the hammer, than any of his other productions which have been described by recent authors. It is certain, however, that most of his works may be looked on as perfections in their kind, and I must acknowledge that there are specimens as fine, in many points, as the one just described. Some of his smaller works may be more elaborate, but none surpass this as a whole.

There are dispersed in divers collections on the continent several excellent specimens of this painter's productions : still England possesses the greatest share, some of which are preserved in the following collections, viz. those of His Majesty, Sir Simon Clarke, Bart., Sir Robert Peel, Bart., Lord Francis Egerton, Henry Philip Hope, Esq., Sir Charles Bagot, William Wells, Esq., and Joseph Neeld, Esq. M.P.

Houbraken mentions a picture by Metsu, representing a *Kraambezoek*, which means a "lying-in visit*." "This painting, which was in the collection of De Heer Jan de Wolf, was so beautifully composed," con-

* Pilkington does not appear to have been well acquainted with the Dutch language, as he has translated the word *Kraambezoek* to be a mercer's shop, instead of a lying-in visit.

tinues Houbraken, "so striking and clear of tone, designed with such fluency of art, and the costumes and the satins so naturally and delicately managed, that the contemplation of it produces a real charm,—more especially the attitude of the figures, which express so perfectly the act of conversation." This picture has not been since traced with any certainty.

A picture corresponding to the above description was once in the possession of David Jetswaart: it was sold at Amsterdam, April 22, 1749, to M. van Daalens, for 850 guldens; afterwards to M. Gerret Braamcamp, for 1,000 guldens, in the catalogue of whose collection it will be found described under No. 124; and was knocked down at his sale to Peter Oets, for 1,200 guldens. It is painted on panel, in height $29\frac{1}{2}$ inches by $33\frac{1}{2}$ inches. I should presume, from the price for which this picture was sold, that it was either slightly painted or damaged, because 1,200 guldens was a small sum for such an important subject. It is true that public sales sometimes offer a chance of obtaining a picture at a low price; particularly when there are many fine paintings, as some may be overlooked. What has become of this picture I do not know. I have drawn my information relative to it from some memorandums which I have in my possession, written by Peter Fouquet, who bought a great number of the paintings of the Braamcamp collection.

Houbraken expresses regret that he has not been

able to trace the information he wished to obtain relative to the life of Gabriel Metsu ; therefore, as little is left to aid us in our research, we must be consoled with the idea that the best memorials that remain of this artist are his productions, and the delight which they create will compensate us for the regret we may feel in not having our curiosity gratified in other respects. We know nothing more of him than that he was born at Leyden in 1615, that he passed the greater part of his life at Amsterdam, where he lived in good circumstances ; but that he had the misfortune to be severely afflicted with the gravel, and having consented to undergo an operation, he died soon after, in the prime of his life, in 1658. See Houbraken's *Schouburgh der Konstschilders*, vol. iii., p. 40, where his portrait is engraved, which can give but a very faint idea of the man. I believe that his real portrait is the one which adorns the collection of His Majesty* : it is painted on panel, in height 15 inches by 12½. The artist has represented himself at about the age of thirty years ; he is of a fair complexion, and his countenance is expressive. He wears a black cap with red feathers, and a scarlet coat with gold lace and open sleeves. He is standing

* Mr. J. Smith, in his *Catalogue Raisonné*, part iv., p. 82, No. 28, also attributes another picture to be the "Portrait of Metsu *when about fifty years of age*." How is this possible, when, according to Mr. Smith's own statement, Metsu had been about seven years in the grave? for he died at the age of forty-three.

at an arched window, his palette and pencils in his left hand; and with the right hand he is about to draw with white chalk, on the panel before him, some object upon which he is meditating profoundly. On the projecting sill of the window, adorned on one side by a vine, is a plaster bust, an engraving, and other objects connected with the artist's occupation. In the back-ground is his study, where is an easel with a canvas upon it: this part of the picture is in shadow.



FRANCIS VAN MIERIS,

Born at Leyden in 1635, died in the same town * 1681, aged forty-six.

73. PORTRAIT OF AN OFFICER.

Panel; height 12½ inches, width 10.

This portrait represents a Dutch officer of the seventeenth century attired in the costume of that period, that is, a buff coat with full ruffles, a polished cuirass over it, and a red sash round his waist. His left arm reposes on the pedestal of a column surrounded by a curtain, and his right hand rests on his hip: a greyhound is looking up at him. The grand portico of a chateau is seen in perspective, and the sky is illumined by the setting sun.

This picture is painted in the best time of the master, being signed on the pedestal, *F. van Mieris, A° 1673*. It was formerly in the collection of De Heer Goll van Franckenstein, and was bought at Amsterdam in 1833.

THIS artist appears to have applied his study to represent on panel, in all the distinctness of reality, the

* Buried in the church of St. Peter.

various objects that attracted his attention : these he defined with such minuteness as to set at defiance the most finished miniature painter. To attain to such perfection it was necessary to work with the assistance of a magnifying glass, and it required considerable time to accomplish such a task, his gems being always of small dimensions. The delicacy and clearness of his pencil very nearly equal that of his master, Gerhard Dou, whom he strove to surpass. He was indeed an exquisite painter ; still, in my opinion, which does not always agree with the observations of former writers, he possessed neither the elegance of drawing nor the harmony of effect in which G. Dou is so accomplished, as I have already observed*. When Mieris produced whole figures, his drawing was stiff, and the effect not sufficiently concentrated to one point, in those instances principally where there is more than one figure : from this cause, his pictures representing figures only to the knees are generally the most esteemed. Such is the picture that came from the collection of M. de Solirene, which was sold in Paris in 1812 : it was afterwards in the possession of M. Paulard, from whom I purchased it, May 29, 1824, and sold it the following month for 8,650 francs (about £350). After which it was imported into this country, and purchased by Joseph Barchard, Esq., for £500 ; and is described as

* Page 99.

follows in the catalogue of that gentleman's collection, which was sold in May, 1826:—"A conversation of two figures; a lady in a dress of blue satin, over which is thrown a short robe of red velvet edged with fur, and, with an open music-book in her lap, is listening to the invitation of an elderly man behind her, who is reaching forward a glass of wine; her right elbow rests upon a table on which is a glass bottle containing a bouquet; before it a favourite spaniel is sleeping on a stool covered with green velvet; the garden of a palace is partially seen in the distance. It is an exquisite specimen of the soft and elaborate execution of the elder Mieris, whose works are among the very rarest of the Dutch school." It is signed *F. van Mieris, A° 1671*. It now forms part of the collection of Count Peregaux, at Paris.

Another bijou of this master is "*L'Enfileuse de Perles*," at present in the collection of M. Valdou, at Paris.

There were three painters of the same name, and their works are often confounded the one for the other. Le Brun, in his second volume, page 22, observes, in speaking of Francis van Mieris the elder, that Descamps is deceived in attributing to this master a picture which is engraved in the third volume of the Gallery of the Palais Royal, representing "two bacchantes, with two satyrs playing the flute; for," pursues he, "Mieris the elder never painted naked figures; but his son, William van Mieris, did." To him he ascribes it, and the characteristic style

of the engraving clearly proves that Le Brun is right; yet this error, instead of being rectified, has been reiterated, and the same mistakes occur again and again. Even more recently, we have seen sold in the collection of De Heer Goll van Franckenstein at Amsterdam, under No. 53 of his catalogue, a picture representing "the interior of a room, with a lady elegantly dressed in white satin, standing before a looking-glass, which is in a richly-carved frame, suspended against the wall; her maid is on the farther side of her, attaching her waistband; on the opposite side of the room stands her toilet-table, with the usual objects upon it." This picture has never been known otherwise than as the work of William van Mieris, and was sold as such: notwithstanding which, in a catalogue of the present day, it is included among the productions of F. van Mieris the elder. This error is inexcusable, inasmuch as the difference between F. van Mieris the elder, W. van Mieris, his son, and F. van Mieris the younger, his grandson, is so clear that no one, in the smallest degree conversant with the subject, could have been deceived. It is by the inaccurate descriptions of writers, or the errors of self-styled connoisseurs, who, without any plausible reason, have the hardihood to pass their opinions on the originality of pictures, and pretend at once to discover the real authors, that blunders are multiplied without end. This presumption is the more unbecoming, for they must be conscious that they are imposing upon the

credulous, while they are aware that their capability of discriminating the merits of paintings is restricted to very narrow limits; for there are different degrees of ability in judging of pictures, as there are degrees in the art of painting. It would be well if a stop could be put to such a system of quackery, so that every one should confine his opinions according to his capacity; which would prevent the works of artists from the chance of being improperly placed, through the caprice of illiberal or ignorant critics.



GODFREY SCHALCKEN,

Born at Dort in 1643, died at the Hague 1706, aged
sixty-three.

74. AN EFFECT OF CANDLE-LIGHT.

Canvas ; height 29 $\frac{3}{4}$ inches, width 24 $\frac{1}{2}$.

The artist has represented a man-cook standing before a kettle, with a ladle in one hand and a lighted candle in the other, apparently laughing at the observations of a youth standing behind him. Signed *G. Schalcken*, and engraved by C. G. Schultze.

THE day-light pieces by this painter are not generally much admired ; his most esteemed works are candle-light subjects, such as the specimen called "*La Coquette*," which represents a lady putting aside a curtain to shew her beautiful face by the effect of a lighted candle, which she holds in her hand : it is painted on panel, 13 $\frac{1}{2}$ inches in height by 10 $\frac{1}{4}$. It

was formerly in the collection of the King of Sardinia, and was imported into London in 1814, by M. L. J. Nieuwenhuys, and sold, through the agency of Mr. Smith, to Lord Charles Townshend, M.P., at the sale of whose fine paintings (in 1819) it was bought for His late Majesty, George IV., for 255 guineas.

When Schalcken's paintings are of the same quality as "*La Coquette*," they command admiration; for his peculiar effect in imitating Nature is so beautifully conveyed as to render his candle-lights perfectly illusive: but a fault into which he has often fallen is that of overpowering his texture of colouring by a predominating tone of lake. Notwithstanding this defect, he possessed great excellence, and there can be no doubt that, on quitting S. van Hoogstraaten, he benefited much by the good lessons of his second master, Gerhard Dou; but his style, or what is termed character of handling the pencil, by which painters are distinguished, in the same way as different hand-writings are recognized, is quite distinct from the latter painter; for this reason it would be ridiculous to make any comparison between them. It is said he particularly studied the works of Rembrandt: if he did, I may observe that none of his productions give the slightest symptoms to induce any one to suppose it; although he painted some pictures the size of life, which are remarkable in their class. An example of this kind is the number described above, and which is

engraved in Le Brun's gallery, tome ii. page 24. I recently purchased this picture as being a good specimen. His works, however, are not very scarce in England, where he resided many years.



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